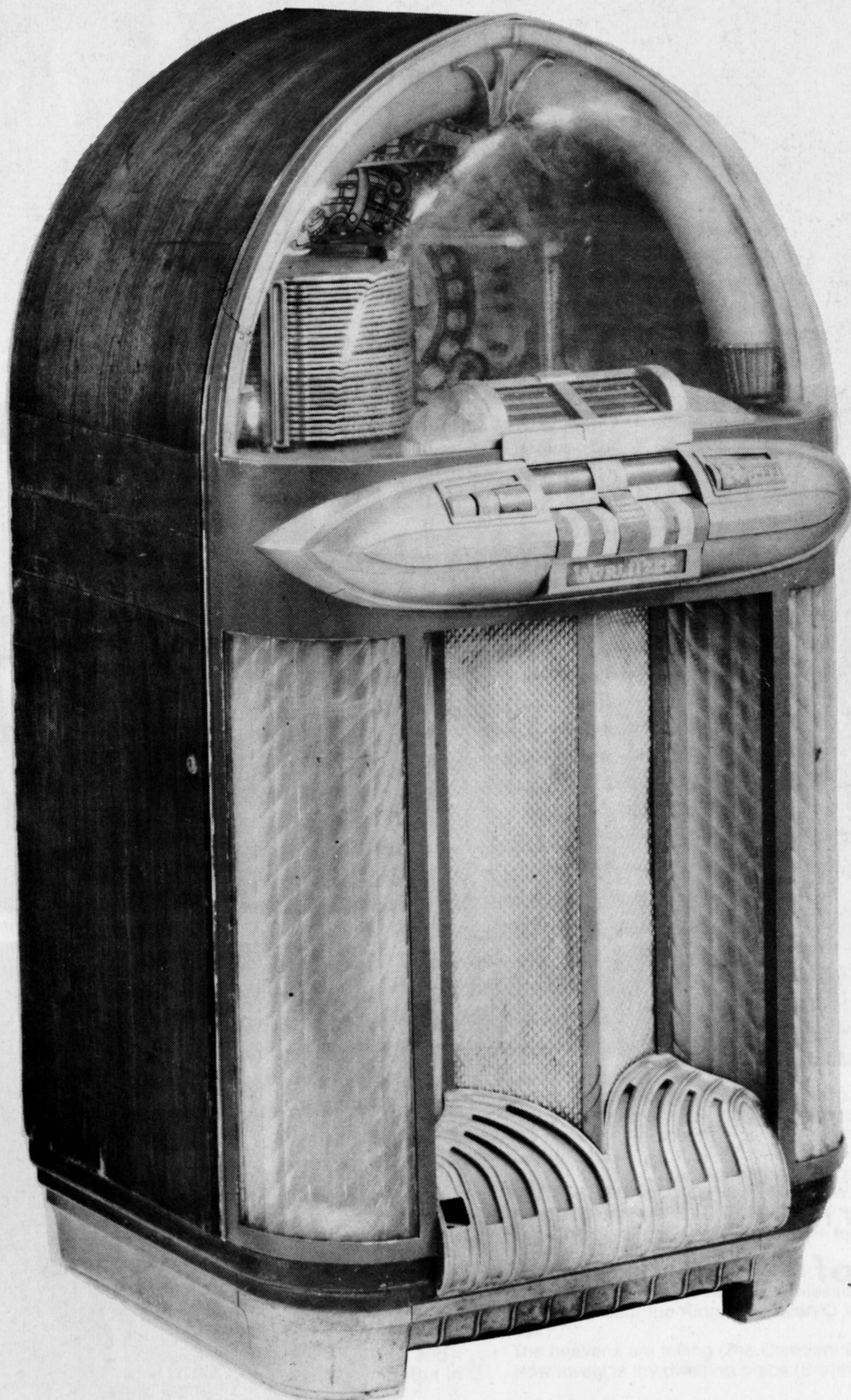


THE TALKING MACHINE REVIEW

No. 59 AUGUST 1979



155 5

A WurliTzer 1100



Billy Merrin -
Music Man of the Midlands



Billy Merrin - Music Man of the Midlands

Billy Merrin was born in Colwick Street, Nottingham, on February 22nd, 1900. As a child he attended the Mundella School, and while there took lessons in learning the banjo, mandolin and piano.

When he was 17 he was called up and joined the newly formed Royal Naval Air Service. Billy began his musical career in the early twenties playing in a local semi-professional outfit called "Merrin's Merry Melodies" before coming to London. There he obtained a job as banjoist-arranger with Alan Green's band playing at the Covent Garden Opera House.

At the beginning of 1931 Billy returned home to form a band of his own. Billy Merrin and his Commanders as they were called made their debut on March 2nd, 1931, and by the end of the month were resident at the Nottingham Palais de Danse. The following year Billy's popularity was ensured when he began broadcasting regularly every Saturday afternoon. The band moved over to Nottingham's Victoria Hall in October 1933, and the following year moved on to the Futurist Cinema in Birmingham.

In 1935 Billy opened in summer season at Ramsgate, and during the next four years was to play each summer there, returning to the Nottingham Palais each winter.

During this period the orchestra was much in demand at the recording studios and in fact between 1932 & 1937, they recorded some 165 titles for no fewer than eight different labels, Decca, Panachord, Edison-Bell Winner, Sterno, Regal-Zonophone, Cinecord, Crown and Rex.

In the autumn of 1939 the band became resident at the Plaze Ballroom in Derby, until the call-up for war, caused the eventual break-up of the band. In 1947 Billy reformed his orchestra, when it was in residence at the New Sherwood Rooms in Nottingham. The summer seasons were spent in Herne Bay.

However In 1950 Billy broke up the band, to become musical director for his singing discovery Penny Nichols. In this capacity he toured music halls, summer shows & pantomime for the next ten years.

1557 ALASDAIR FENTON

In 1960 Billy became musical director for a touring version of "No No Nanette" and the following year for the show "Wild Violets"

In 1962 Billy took a touring version of the "Black & White Minstrel Show" to Australia and New Zealand, a tour which was to last until the Spring of 1965.

Billy was also a clever song writer of note, and among his compositions were the two themes he used for his band, "Troubles are like bubbles" and "Cheerio" He also penned "Say a little prayer" which was recorded by Turner Layton, and a wartime hit called "Over the Hill" This was sung on the air by Donald Peers, and recorded by Vera Lynn, Ambrose & Geraldo.

He was so popular in the thirties that the BBC featured his life story in 1939 under the title of "Banjo to Baton"

Billy also appeared with his band on film beginning with "In Town Tonight" which also featured Howard Jacobs & Dave Appollon's Romantic Serenaders. This film was made by British Lion and released at the beginning of 1935. Later that same year Billy made a 17 minute short for Fidelity Films under the title of "Cheerio" In December 1936 another short, "The Show's the Thing", for Raymond Stross, and finally an appearance with his band in the crime thriller "The Dance of Death" made in 1938.

Billy's last engagement was for the Harry Worth Show at Scarborough in 1965. In September of the same year Billy sold up and moved into retirement, where today he lives quietly in the South Coast holiday resort of Brighton.

(Editor's comment: As I was fortunate to have heard Billy Merrin and His Commanders during their seasons at Ramsgate, I was delighted to receive Alasdair Fenton's article and to know that Mr. Merrin is still alive and well. During one of his Ramsgate seasons, Rita Williams was the girl vocalist. I should now like to be able to persuade Decca to issue an LP taken from Billy Merrin's various 78 rpm discs, most of which are on trade marks now controlled by Decca.)

Man of God : George Thalben-Ball

Derek Pain

In 1954 I was given the chance to explore my talents as a singer in the local church choir, St. Mark's, Forest Gate. Within a few short weeks a private music teacher offered to teach me as a soloist. I had a great deal of success from that time onwards until my voice started to break at the age of sixteen. As we had neither space nor money for a piano my practice at home was singing along with my old Columbia Portable Gramophone which I owned since I was four years old. Some of the records I used for practice were the recordings of the Temple Church Choir with solos by Ernest Lough.

In 1977 once again I was given the opportunity again to enter the music world and by chance I met two men who were also choirboys one with the Vienna Boys' Choir and the other with the Temple Church Choir. The man who had been a Templar invited me to a concert at the Temple last year (1.7.78). After the concert a wish came true. I went "back stage" so to speak and met George Thalben Ball and later Ernest Lough in the Temple Yard. It was a great thrill for me after admiring two men for so long that they gave their time to speak to me and to autograph my records and programme. A few weeks ago I attended the special concert given by the Templars for G.T.B. marking sixty years as organist for the Temple church. G.T.B. and Ernest Lough made recording history so here is a brief outline of England's greatest organist and possibly the world's most famous choirboy.

GEORGE THOMAS THALBEN-BALL

George Thomas Thalben-Ball was born in Sydney, Australia in 1896. His parents were Cornish people and at the age of five years G.T.B. arrived in England. He became a choirister at St. James, Muswell Hill and the organist of St. James G.D. Cunningham, who was also organist at the Alexander Palace, became G.T.B.'s piano teacher. He entered the Royal College of Music at the age of fourteen and it was at the R.C.M. where musical history was made. G.T.B. played the first performance in this country of Rachmaninof's third piano concerto in D. minor, conducted by Sir Charles Stanford. At the age of sixteen G.T.B. became a Fellow of the Royal College of Organists. When it was announced that Walford Davies was to leave the Temple G.T.B. was appointed acting choirmaster under Walford Davies on February 25th 1919.

Sir Walford Davies had made some records with the choir in the early twenties, but their records were unsatisfactory. Then in 1927 it was suggested that the Temple Church should make some records under the new electrical process. There was opposition to this and it seems that the gramophone company was not keen either. But in

March 1927 the H.M.V. mobile unit recorded outside a studio for the first time one of the most popular records ever made. The choice of music fell on Mendelssohn's "Hear my Prayer" The boy solosit a fourteen year old chorister by the name of Ernest Lough who had gone to the Temple Choir after being a choirboy at St. Peter's, Forest Gate. Many of the "takes" were ruined by outside noises and a few months later they had to record it again because of popular demand. H.M.V. wanted the record to bear the dearer label "red" (D B) but due to the insistence of G.T.B. the record bore the plum label (C).

Ernest Lough joined the Temple Choir in 1924 and ceased singing as a boy soprano in 1929 and has since completed fifty years in the choir. Not long ago he was awarded a gold disc for "Hear my Prayer"

Ernest Lough has a son who is now a B.B.C. Television Cameraman. He was also a Temple Chorister. Robin Lough can be heard singing solo on a long player "Christmas Carols" on Angel Records 35834. A lovely voice but different quality from his father's.

I enquired about Ron Mallett who can be heard with Ernest Lough and whose name appeared on the labels. He died as a prisoner of war on 12th May, 1945.

The Temple Church is steeped in history dating back to 1185, well worth a visit; but the choir itself is in trouble due to lack of funds. The smallest donation would be gratefully received by Mr. George Thalben-Ball.

G.T.B. told me that H.M.V. had destroyed many of the matrices of the Choir, so for those people who are interested in such records, I have made an introductory list of G.T.B. and the Choir. Some were transferred to Microgrove.

(All records recorded by H.M.V.)

G.T.B. — Concerto No. 9 B Flat Major Op. 7 No. 3 (Handel) C3814/5/6.

G.T.B. — Alexandra Palace Organ. Finlandia (Sibelius) C 2038.

G.T.B. — Temple Church Organ. Largo (Handel) Now Thank We all Our God C 1458.

G.T.B. — B.B.C. Organ. Toccata and Fugue in D Minor (Bach) C 2610.

G.T.B. and Choir — O Filii et Filiae (H.W.D.) Lift up your hearts (G.T.B.) King of Glory (H.W.D.) B. 2493.

For all the saints (V. Williams) mine eyes have seen the glory (W. Davies) B. 2615.

Hear Ye, Israel (Elijah) Solo. Ernest Lough B. 2627

I know that my Redeemer liveth (Messiah) Solo E. Lough B. 2656.

Praise my soul the King of Heaven/O Worship The King (G.T.B.) B. 3047

The heavens are telling (The Creation) B. 3288.

How lovely is thy dwelling place (Brahms) B. 3453.

How lovely are the messengers (Mendelssohn) Lord, it belongs not to my care (W. Davies) B. 3518.
 Lullaby my liking/there is no rose/Christmas lullaby/see amid the winters snow B. 3976.
 He was despised (Messiah) Alleluia B. 4107
 Jerusalem/O little town of Bethlehem B. 4285.
 Psalm 150 (Franck) turn back, O man (Holst) B. 4364.
 Lord God of Heaven (Spohr) Jesu, Joy of Mans desiring (Bach) B. 8123.
 As pants the hart (Spohr) Blessed are the departed (Spohr) B. 8380.
 Hark! Hark! the lark (Schubert) Who is Sylvia (Schubert) solos E. Lough B. 2681
 Drink to me only — duet Lough & Mallett/Bless you, Bonny Bee/Matthew, Mark, Luke and John — Duet Capel Dixon & Frank Hastwell B. 2770.

Coronach (Schubert) duet Lough & Mallett.
 Come away death (Brahms) Trio, Lough, Mallett, Horton B. 2836.
 Begone dull care/O Mistress mine/Bobby Shafto/A chinese march B. 3588.
 Hear my prayer, Oh, for the wings of a dove (Mendelssohn) C. 1329.
 I waited for the Lord (Mendelssohn) Lough & Mallett. O come every one that thirsteth (Mendelssohn) C. 1398.
 Praise the Lord, O my soul (Wesley) C. 1436.
 Blessed be the God and Father (Wesley) C. 1541
 Hallelujah (Beethoven) St. Patrick's Prayer C. 1878.
 Insanae et vanae curae (Haydn) C. 2053.
 Eight Christmas Carols C. 3806/7
 G.T.B. and Leon Goossens — Jesu, Joy of Man's desiring/Where'er you walk Handels Largo/Sheep may safely graze.
 Extended play 7ER 5205.

EFFECTS

We appear to live in a world of unrealities; on the one hand we have living pictures, which present to our eyes that which we might have seen, and allied to the cinematograph is the gramophone, reproducing descriptive sounds which in many cases are so realistic that, when used in combination with the animated pictures, it is only by an effort that we are able to realise that it is all imitation. In that wonder of the age, the gramophone, we are able not only to record the voice, but any and every sound in nature and art. In the making of a record great care and clever workmanship are necessary, and although a disc when ready for the gramophone presents a very insignificant and simple appearance, its production is a peculiarly intricate process. The recording is done on heavy machines, the motive power being either gravity or, occasionally, electricity. Great judgement and care must be exercised in choosing the blank, which is made of special wax, usually wax soap, that will take a deep cut, with highly polished walls. The elements of which it is composed must be of even texture throughout, so as to avoid soft and hard spots. Perfect evenness and smoothness are another great factor. The recording room is kept at an even temperature of about 75 degrees during the time that records are being made. Many of the larger firms have a room specially constructed for the purpose. The shape and size of the room form another important item for consideration. A sloping ceiling, or glass roof, would be very unsuitable; but efforts are made to direct as much sound as possible to the mouth of the horn. This horn, or trumpet, is generally made of papier-mâché or composition; brass would be very unsatisfactory, as it may produce sympathetic vibrations when in sympathy with a certain sound. The artist stands very near to the bell of the horn, and when singing a particular high or loud note, withdraws a short distance, this being of importance so as to avoid what is termed "blasting," which means a falseness, screeching or untruthfulness of a note. The diaphragm is very sensitive, and if the sounds are too extreme for its sensibility, its capacity is overpowered. For recording orchestras or bands a slightly larger horn is used, and those instruments which are of more power than others are placed at a greater distance, while those which are weak in tone are placed nearer to the horn.

In the manufacture of descriptive records, as on the stage, some simple, yet ingenious, devices are utilised. Many of these are identical with those employed behind the footlights, but, of course, do not give such loud sounds. The majority of people are acquainted with the clever and realistic effects produced at the theatre. We have a battle scene in which the cracking of rifles and booming of cannon form an important and necessary part. This cannon effect, if required for the descriptive record, is obtained by the very simple process of beating a drum — the operator placing his hand upon the instrument, or withdrawing it, according as he has to give successive reports, etc. If artillery he brought into play we, perhaps, hear the order given for the guns to go forward, a rattling of chains is heard, this being the movement of the guns in their limbers. Such a result is obtained by the employ of a long box containing a quantity of broken metal; this box is roughly shaken, and very satisfactory artillery effects are produced. A mounted soldier gallops into the town to tell the news of victory. His horse's hoofs clatter over the stones. How natural and realistic! Very. A man has a slab of stone before him and two pieces of hard wood shod with iron in his hands, with which he strikes upon the slab. Out into the open country across the moor the warrior goes, his horse's hoofs giving forth dull thuds as he gallops away over the turf! The slab of stone is covered with felt. His sword and accoutrements rattle and shake with the speed he makes! A man shakes a piece of chain. The scene changes. It is the "Departure of a Troopship." Crowds are watching the troops embark; the latter form up and march with measured tread to the gangway. Two men energetically mark time with their feet! Two more are engaged in a like manner, only in a box which is filled with cinders. The band plays, cheers; up with the anchor! A rattling of the anchor is heard — a cheap toy rattle vigorously shaken by an energetic man — and the boat departs. Another scene. The weather is dull and heavy, a storm is brewing! "Hark to the terrible wind sweeping across the sea!" Man with a wind-machine works hard and produces a sobbing and howling by turning a handle. This is made very simply, and consists of a small barrel, round the sides of which are

HENRY GOSLING (1911)

nailed thin strips of wood; round this barrel and strips is placed a piece of strong silk. The barrel is turned on an axle by the aid of a handle, this results in the silk being stretched very tight, and the thin slips of wood in revolving rub against the silk, giving a very good imitation of the wind. According to the speed with which the barrel is turned, so the wind can be made to whistle, sob, or howl with rage. Suddenly the over-charged clouds are rent by lightning's vivid flash, a fearful peal of thunder follows! A piece of sheet iron shaken. The rain and hail descends! An oblong box filled with small shot and gently tilted first in one direction, then in another. The sea roars! Combined wind machine and shot-box, to which are added a large wire sieve filled with dried peas, which are violently swung round and round. Above the tempest the terrifying cry rings out "Breakers Ahead!" Then follows a fearful crash, with which is mingled the screams of distracted passengers! A man with a powerful deep voice for the "breakers." The crash is more scientific, and is produced by what is termed a "Crasher Machine." This consists of a grooved cylinder made to work against slats of wood set in a frame. As the cylinder is turned, these slats are caught in the grooves which bend them, and then release them with a sharp snap. These snaps if increased in number give a most appalling crash, suitable either for a collision or the destruction of a building. The distracted shrieks of the passengers. Explanation is unnecessary for this; one or two men with high-pitched voices answer the purpose very well. After the poor ship has struck, and the waves are washing and breaking over her, the smashing of glass and crockery is heard. Very simple. A bag of broken glass, ditto another with broken china, each are shaken or dropped.

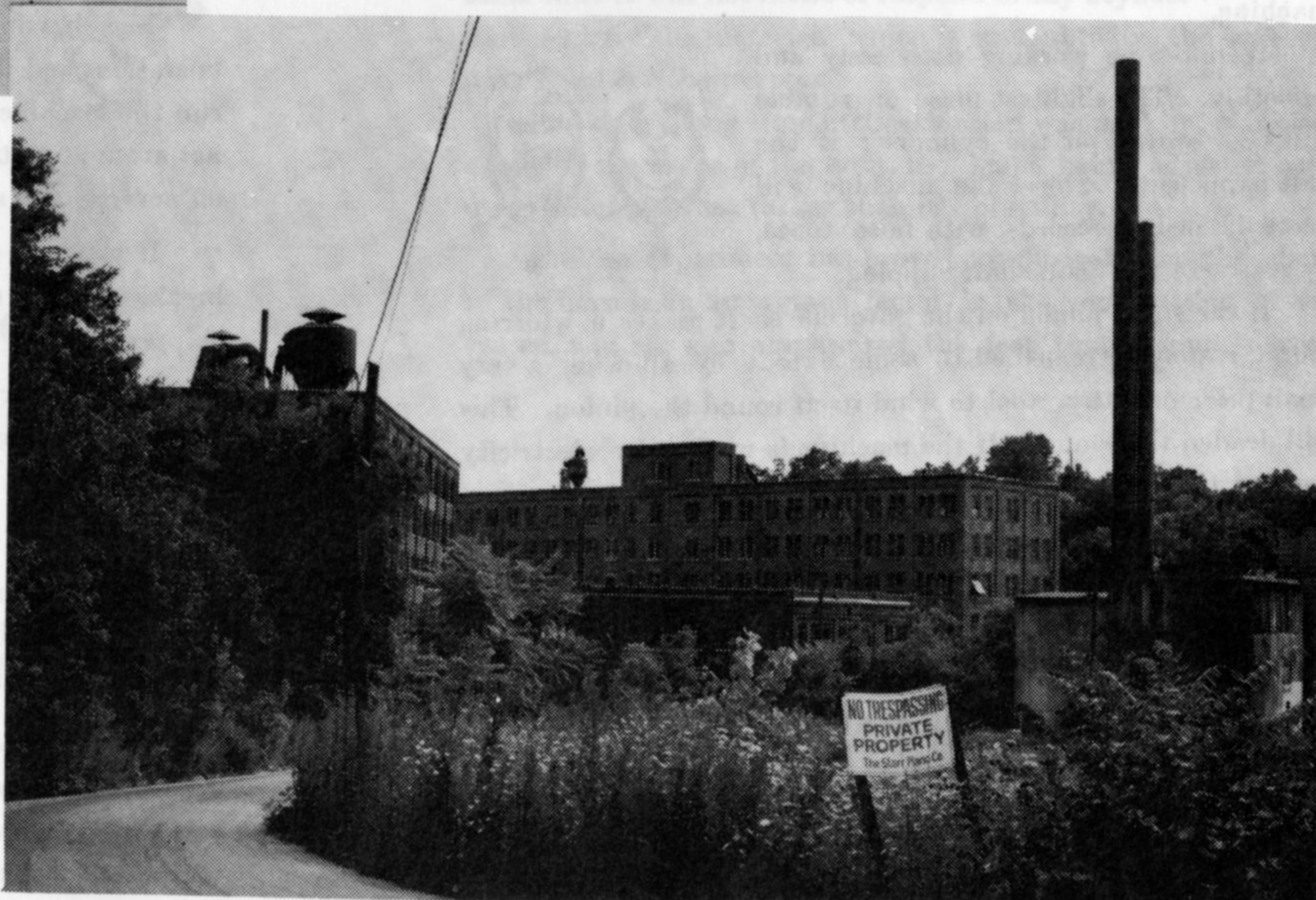
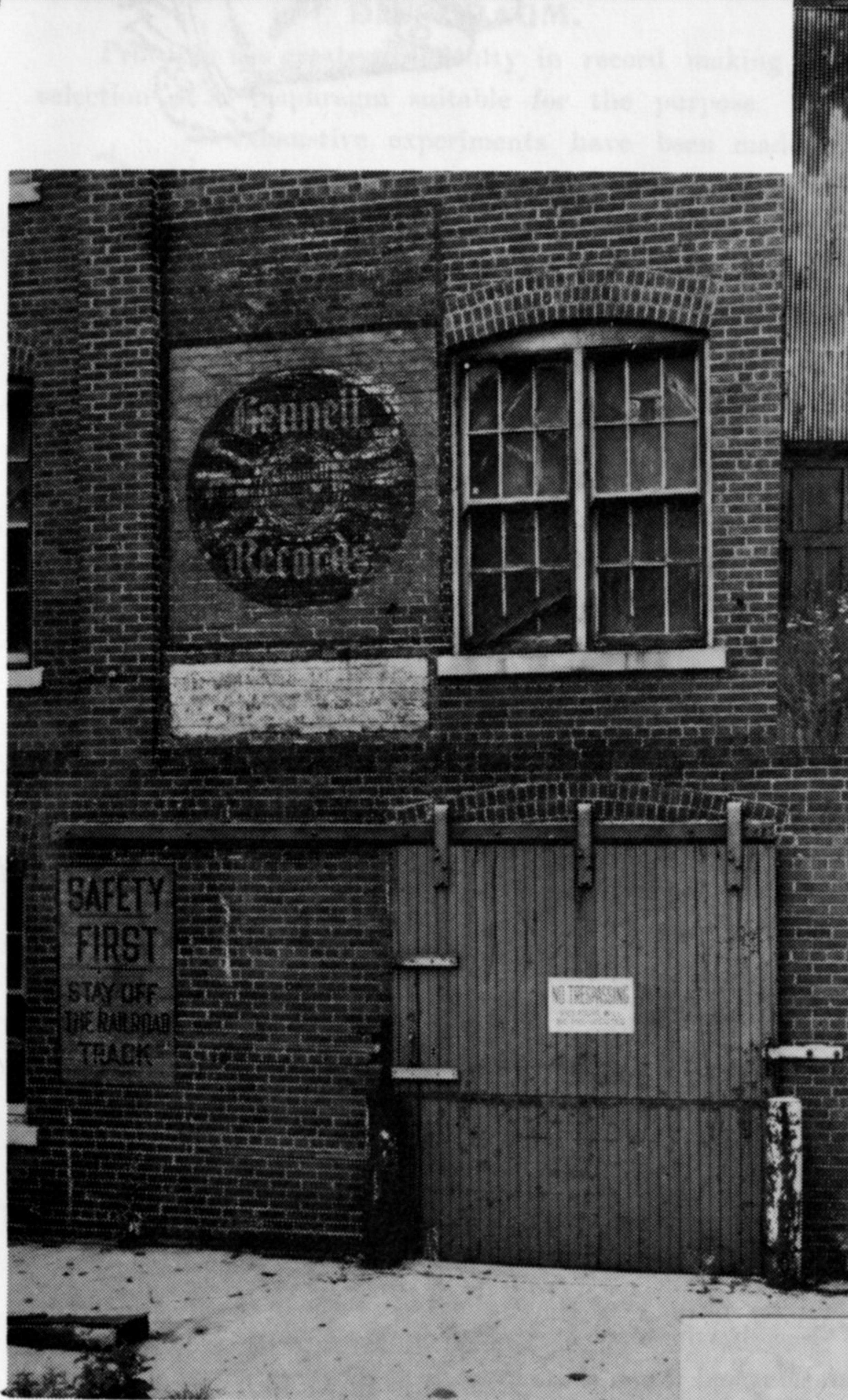
Leaving this harrowing scene we go to a more pleasant one, "The Wedding." It is a lovely summer's morning in the country, the birds are warbling in the trees! Two men with "water-whistles," to which may be added, if a capable performer, a flute. It is a hunting morning also, for we can hear the bark of the dogs. A large wood board and two or three large wooden spoons. The spoons are rubbed with chalk, and then pressed very hard, and rubbed upon the board. The huntsmen's horn is heard. This is very simple, provided a horn player who can play a few calls is present. Even a cornet can be used. The hunt have gradually died out of hearing. The morning advances, and as we are passing the village church a merry peal of bells bursts full of sweetness and joy on the air. A good gluckenspiel or tubular bells are used. The sharp trot of horses is heard, and there appears a gaily-decked carriage and pair! Stone slab again and iron shod pieces of wood. We enter the church, the service closes, and the organ peals out! Small American organ. The bride and bridegroom leave for the station for their honeymoon. Their friends wish them every happiness. "Good-bye, Alice!" "Good-bye, George, and God bless you!" "Tell mother I will write!" "Now, then, stand back there please! Stand back!" The carriage door is slammed. Two pieces of board slammed together. The train slowly moves from the station with a puff-puff, and they are off. Two pieces of sand-paper diligently rubbed together for the puff-puff. Yet another scene. We are in the Colosseum at Rome, and the Christian martyrs are about to be given to the lions. Their savage and hungry roars can be heard! The lions are nothing more terrible than a drum, one side of which has been perforated; through this perforation a large piece of rope is fastened, which is then pulled by a man with resined gloves. The lions make their appearance in the arena; a murmur of expectation rises from the huge assembly. A very simple word uttered by three or four men will give this effect. The word is "*rhubarb*" pronounced "*rhubarber*"

In speaking of imitation sounds on the stage, and in some cases on the gramophone, we are reminded that as an aid to stage effects, the gramophone has been introduced in Berlin with great success. It was used in "King Henry V" Shakespeare's great drama, and its purpose was to imitate the din of voices engaged in battle. It has been said by one of the audience on this occasion that so realistic was it, that very few were able to tell the difference between this mechanism and the human voices. When it is considered that such a description of a battle din would have necessitated the employing of about twenty "supers," the gramophone's utility, both as a money saving device and as an effective means, is apparent. The instrument has a great future before it, and it will be astounding to see and hear the gramophone of fifty years hence.



GENNETT 1559

The expiry of patents had allowed various lesser record producers to come into existence. The Starr piano company was one which entered the record market then. A recording room was installed in the factory right beside the rail-lines in Richmond, Indiana. When trains were passing, recording stopped! Upon the GENNETT record labels were many names to become famous among collectors later. These pictures, sent to us by Paul Burgess show the sad scenes of the factory waiting for demolition while weeds add their insults in their own typical way.



Silveroid Horns.

These horns are made of a special alloy of silver and copper, and are polished to a high silver finish. They are made in a variety of sizes and are available in a variety of finishes. For full particulars see Price List.

How to make Phonograph Records.

The BRITISH PHONOGRAPH Co.,

7 GREAT QUEEN STREET,
LONDON, W.C.

Fibre Diaphragms, for Reproducing.

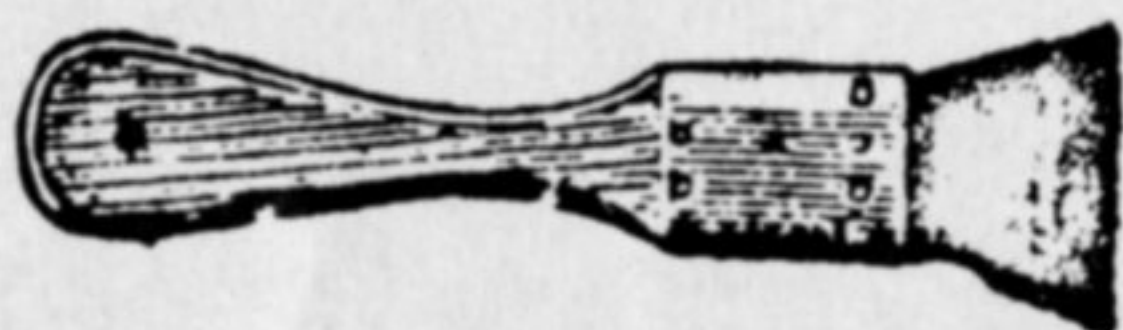
For reproducing, we strongly recommend these diaphragms in preference to glass. They are evenly rolled, are of the consistency of ordinary card-board, and give results infinitely better than the best glass diaphragm.

Price 1/3 Each.

Special Silver Diaphragms.

Give excellent results and are in extensive use, the tones produced being very fine.

Price 2/- Each.



Wide Camels' Hair Brushes, 1/6 each.



Glass Diaphragms, tested and measured
any gauge, 6d. each.

Diaphragm Cushions or Gaskets, 3d. each.



4

The operator may, indeed will make failures at first, but, as there is a reason in every instance, the persevering operator will enquire into the why and wherefore, and, discovering where the defect lies, will proceed to remedy it.

THE MACHINE.

The first thing to attend to is the correct running of the machine.

It must be working noiselessly and smoothly. The slightest noise or rumble will be recorded on the cylinder; if the belt happens to be loose the machine will make discordant records, with false tones, by reason of the main shaft slipping.

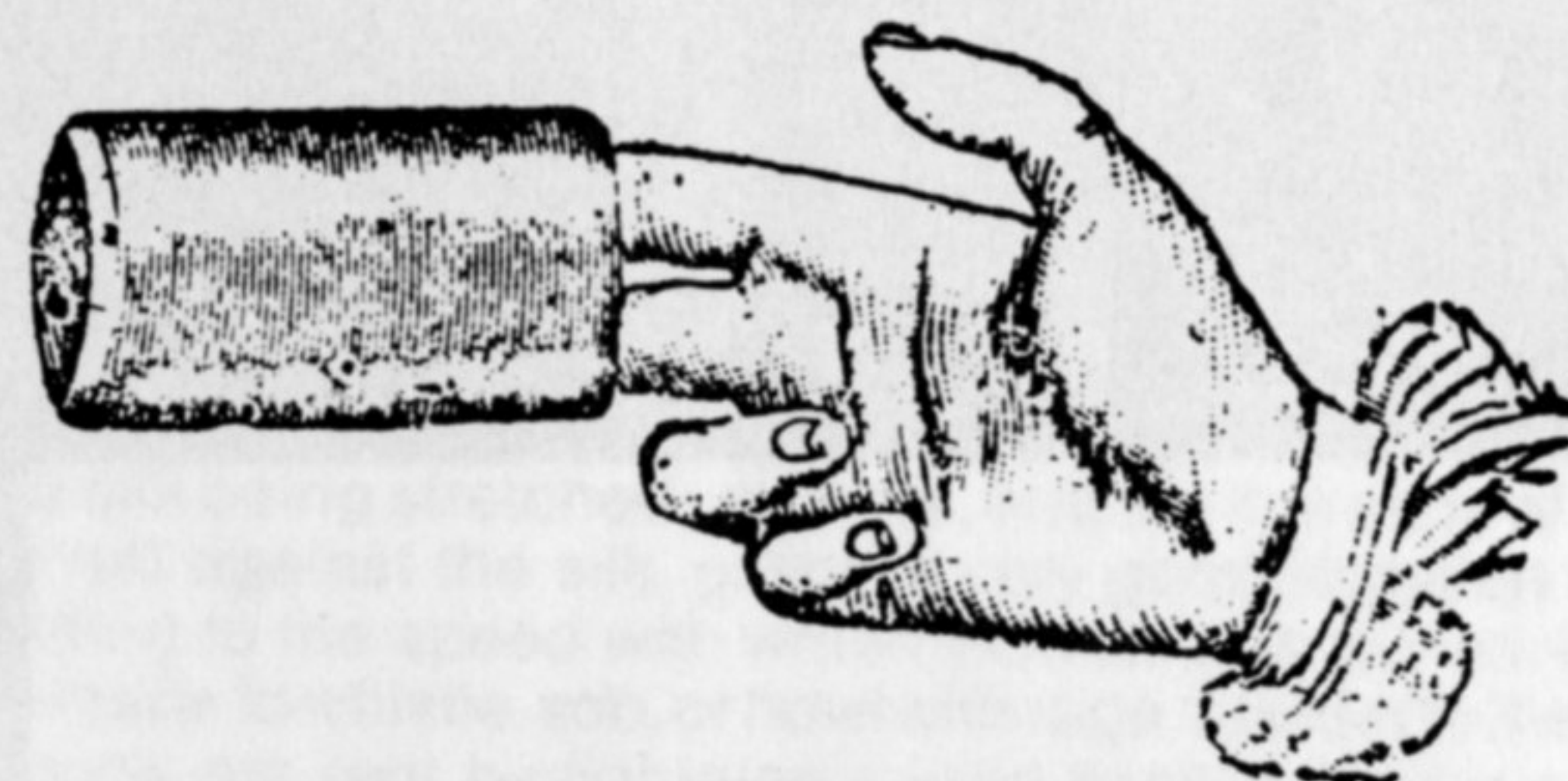
If the small pinion on the governor shaft makes a whirring sound, it may be remedied to some extent by allowing a very small piece of cotton wool to wind itself round the pinion. This will deaden the sound. If the machine is worked by electricity see that the governor contact is clean.

Have all the bearings, &c., oiled with oil of good quality only.

See that the back-rod sleeve moves freely along the back-rod, without the least grip.

SPEED.

It has been found that the best results are obtained with the machine running at 120 to 125 revolutions per minute, and most commercial records are taken at that speed.



At the outset we wish to say that it is an impossibility to lay down hard and fast rules, a careful adherence to which will enable any one to make perfect phonograph records. All that this booklet attempts to do is to place before the reader certain information which has been obtained by considerable experience, and a careful examination of the results obtainable by certain methods of procedure.

Every record maker has ideas of his own, but it is only after the experience gained by a series of experiments that he can hope to obtain records which will entirely satisfy him.

The circumstances under which the records are taken, the vocalists' voices, or the musicians' instruments vary so much, that a set of rules which might be applicable in one case might be absurd in another. Repeated failures and various successes have shewn that certain precautions are necessary, and this booklet is intended to point out some of these, and to suggest arrangements and methods which have proved of value to record makers.

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To ascertain the speed at which the mandrel is revolving, watch the screw on the pulley, or, what is easier, hold a finger, so that the screw touches it each revolution, then count and time the number of revolutions per minute, or fraction of a minute.

SHAVING BLANKS.

The shaving of blank cylinders is a delicate operation, and if you shave your own, take care to run the machine at the highest rate of speed. Do not attempt to take a deep cut, but rather take off several thin shavings.

If you take off a deep cut the sapphire will break up the surface, leaving it rough and chipped.

A perfectly smooth surface is absolutely essential. The most trifling roughness will cause a boiling sound which will make itself heard in the record.

After shaving, handle the blanks as little as possible, and remove any loose wax with cotton wool, or better still, a soft, wide, camel's hair brush.

You will find, however, that the Edison blank cylinders you can buy shaved ready for use, have a better surface than you can possibly obtain, as they are shaven by specially designed machinery, running at a very high rate of speed.



RECORDING SAPPHIRE.

The recording stylus must present a clean cutting edge to the surface of the cylinder.

A chipped stylus is often the cause of defective records. The stylus is very brittle and is ground to a very keen cutting edge, therefore the utmost care should be exercised in putting it aside, to ensure that the cutting edge does not come in contact with a hard surface.

A chipped or dull stylus is perfectly useless, and the same applies to the shaving sapphire.

Either may be re-ground at a reasonable cost by sending them direct to us when necessary.

CROSSHEAD.

The small metal piece called the crosshead, which is cemented to the diaphragm, should be placed immediately in the centre, otherwise the diaphragm is liable to make a whistling sound instead of recording properly.

DIAPHRAGM.

Probably the greatest difficulty in record making is the selection of a diaphragm suitable for the purpose. Most exhaustive experiments have been made, with the object of ascertaining the best material for recording and reproducing diaphragms.



Every conceivable material which could be made subject to vibration has been tried—ivory rubber, parchment, paper, celluloid, linen, and all

If, however, the blasting is found to occur on certain notes only, and not throughout the whole of the record, it is possible to obviate the difficulty by other methods, which will be pointed out later.

In vocal records, a male singer with a good loud voice would probably require an 8 glass—that is, a glass measuring 8 thousandths of an inch in thickness; but if the record comes out weak try a 7.

For talking records a 7 glass is usually suitable; cornet 8 or 7; piccolo a 6; banjo a 6; violin a 6 or 5; clarinet, try a 7 or 6; but for a band or orchestra use an 8.

GASKETS.

The glass diaphragm is placed between two rubber rings, called gaskets. In time this rubber will become hard or sticky. In either case new gaskets must be inserted, to provide for the free vibration of the diaphragm.

You must get the right pressure on the rubber by means of the milled screw. If too tight the vibration will be interfered with; if too slack, the diaphragm will rattle.

THE RECORDING HORN.

The size, shape, and material of which the horn is constructed very largely affects the resulting record. It is an error to suppose that any sort of horn will answer the purpose.



Silveroid Horns.

This is our special line in metal horns; they are finished with a high silver polish, and are superior in tone and quality to the brass. For full particulars see Price List.



metals—but glass and mica were found to give the best results in the recorder, though several substances can be used in the reproducer with excellent effect.

Glass is now in most general use, but we must point out that many glass diaphragms are totally valueless for the purpose.

Thousands of diaphragms are sold which are useless, owing to unevenness in the surface of the glass.

As a diaphragm vibrates more or less, according to its thickness, perfect results can only be obtained if the glass is of even thickness throughout its entire surface.



To ensure this perfect evenness we are now supplying special glass diaphragms, which have been carefully tested and measured with a micrometer gauge.

Glass diaphragms of various thicknesses are supplied, generally measured by thousandths of an inch.

This is to enable the operator to select the diaphragm most suitable for the tones he proposes to record. The thinner the glass the more responsive or sensitive it is. If, therefore, the record blasts, it is because the diaphragm is too thin and over sensitive, and the thickness must be increased until the blasting is done away with.

If you can so arrange the thickness of the diaphragm that blasting is only just avoided, you have then obtained the best and most suitable diaphragm for the purpose.

Metal horns are in most general use, but opinions differ very much as to which is the most suitable material for the purpose.

We are of opinion that metal horns are not to be relied upon, and the reason for this is that every piece of metal has its keynote, and as the sound is made in the horn for the process of recording, the vibrations produced will start the horn vibrating. The horn will then produce its own keynote; the note will be recorded on the blank and thus make a blast or discord.

Every possible material has been experimented with in the endeavour to overcome this annoying obstacle. Paper, glass, block tin, aluminium, zinc, &c., &c., have been tried, with improvement in some cases, but at best the results have been uncertain. Fortunately, however, we have now secured a hard fibrous compound which possesses all the qualities necessary for a recording horn. It is hard and resilient, not dead, but at the same time it will not rattle or respond to any keynote. Sufficient for the material, which is undoubtedly the best yet discovered for the purpose.



For a very long time little attention was paid by manufacturers to the shape of the horn, the shape being adjusted as a question of elegance rather than one of utility.

Endless experiment has proved conclusively that the shape of the horn is an important factor in the construction of the record, and has also emphasized the fact that a long, narrow

Block Tin Horns.

These are of the best selected material, and the joints are made and examined with the greatest care. Heavily japanned.

10 in. ...	2/3	26 in. ...	6/-
14 ,, ...	2/6	36 ,, ...	27/6

56 in. Japanned Horn, Telescopic, in Four Sections, 32/6.

horn will tend to record a more natural note than the shapes ordinarily used, and at the same time preserve the full quality of tone.

The shape and length of our fibre horn has been decided upon after the most careful consideration. The length is 30 inches, and the mouth 8 inches across, the mouth being tipped with aluminium so that the edge cannot be damaged.

If our fibre recording horn is used, the vocalist or musician may be placed closer to the instrument, and a slightly thinner diaphragm may be used with splendid results.

This horn is also excellent for reproducing.

If you are using the metal horn for recording, you will reduce the vibration by placing two or three large elastic bands round the horn, near to the mouth.

TALKING RECORDS

The mohair speaking tube usually gives the best results for talking records, but the peculiar quality of the speaker's voice may be such that an improvement will be noticed if the 14-inch horn with which most phonographs are equipped, is used. For all records the horn should be pointed on a level with the head of the performer, that is, the phonograph should be on a level with the head.

An empty room is most desirable for record making. Made in a perfectly bare room, without carpets, furniture, curtains or other draperies, a record will have a ring of resonance very pleasing to most hearers.

12

After a little practice certain singers instinctively draw back or turn away the head slightly, on reaching the high notes; a piece of muslin or a silk handkerchief may be let down in front of the horn at the right moment, this latter method answering very well indeed.

Solos, either vocal or instrumental, always produce good records of choruses, as the sound waves become more complicated as the number of singers is increased.

If a piano is to be used, let it be an upright, if possible, and place the horn as close to the back of it as the position of the vocalist will permit. Of course some pianos are much louder than others, and with these the horn may be placed three or four feet away. Note that the best position for the mouth of the horn is at the back of the piano, and at about the middle of the lower register.

With a grand piano the cover of the instrument must be raised to act as a sounding board and the horn placed as close as possible.

In recording, place a violin or banjo as close to the horn as possible; the upper octave of a xylophone close up; piccolo or clarinet about a foot away; cornet six feet; and in orchestral records have the bass instruments about five feet away, piccolo six feet, clarinet seven feet, kettle drum three feet, and cornet twelve or thirteen feet away.

14

We believe that the best reproductions are obtained by using one of our fibre diaphragms.

These diaphragms are of the consistency of ordinary card board, rolled with perfectly even surface, and give a reproduction of unequalled timbre.

If a glass diaphragm is used it should be a No. 9.

a 30-inch horn is sufficiently large for home use, but for concert work a large metal horn is essential.

In every case the horn must be swung that it does not interfere in any way with the free movement of the diaphragm arm.

Silveroid Horns.

This is our special line in metal horns; they are finished with a high silver polish, and are superior in tone and quality to the brass.

Block Tin Horns.

10 in. ... 2/3	26 in. ... 6/-
14 ,, ... 2/6	36 ,, ... 27/6

56 in. Japanned Horn, Telescopic, in Four Sections, 32/6.



It is to be noticed, however, that an empty room is apt to cause blasting in the record. Having the machine, diaphragm horn and blank satisfactorily arranged, the making of the record may be proceeded with.

If a vocal solo is to be made, the singer must stand immediately in front of the horn, and about three or four inches from it. some voices are thin and weak in the upper

register and full and rich in the lower notes, but the voice that records best is that with an even quality throughout the whole register. There should be little attempt at expression, but the articulation must be distinct.

The difficulty will be found in the higher notes. These have always a tendency to balst, being very difficult to record owing to the extreme rapidity of the vibrations.

It is estimated that there are over 1,000 sound waves per second in the high C of a tenor.

It rarely happens that satisfactory records of the female voice can be obtained.

Blasting is generally caused by the open tones, the long "i" sound, the "o" as in "love"; and many are the methods resorted to to avoid this trouble.

13



In disposing the instruments endeavour to arrange that each performer shall play directly to the machine without object intervening. It is better to have the piano raised two or three feet from the floor, but where this is impracticable it is well that the performers should sit while playing, to secure the natural sound

of the accompaniment.

As previously stated, the above suggestions are not intended as hard and fast rules, but are given as being the general methods adopted by experts who have given the subject the greatest thought.

The circumstances under which records are taken vary, and so must the manner of procedure to some extent. If your records are faulty, a little careful thought and examination may enable you to discover the cause, as it very frequently happens that a very small trifle spoils what would otherwise be an excellent record.

REPRODUCING

A few remarks might not be out of place here. The machine must be running well, otherwise the reproduction will be uneven.

See that the mandrel centres are screwed up just sufficiently to prevent any side play, without interfering with the revolution of the mandrel.

Use the very best oil.

15

Spun Bell Hammered Brass Reproducing Horns.

We are now able to supply horns of the very highest quality, both of material and workmanship, at lower prices than has hitherto been possible.

The distinguishing features of our horns are the very heavy metal, large flaring bells, solid joints, and high polish - all points of importance in reproducing records.

14 in. ... 6/6 each.	36 in. ... 37/6 each.
18 ,, ... 10/- ,,	42 ,, ... 45/- ,,
24 ,, ... 17/6 ,,	48 ,, ... 55/- ,,
30 ,, ... 22/6 ,,	56 ,, ... 70/- ,,

In May nineteen forty I began to think about marriage but there was no old fashioned "Will you marry me", stuff! I simply said "I'm getting in touch with my father to see if we can get married in the 'auld Kirk' where he and mother had been baptised-married — and later all six of the Fyfe family had been baptised! To my surprise he said "Not possible" — I was no longer an inhabitant, or even domiciled in Scotland! There was, of course, the question of the War and we just could not walk into any Church anywhere and be married.

The only possible way to get over the difficulty was for Maisie to go to Birmingham, stay there for three weeks, I suppose for residential qualification and make the arrangements with a Registrar's Office! Which she did! Three weeks later I arrived with Joe's band at Wolverhampton and finally on the twenty-second of June nineteen forty we were married. By this time I was forty years of age, so had managed to 'escape' for quite a number of years! Maisie was some fourteen years younger and as I always said, she had the advantage of these years and could run better than I, so caught me up! 'Pros', usually had a big splash on such occasions, great publicity — but we would not! We both believed that this should be private — no press — no publicity — nothing! Only Joe Loss's band knew and they gave Maisie a very lovely typewriter as a gift! From my viewpoint, an excellent thought, because she could, from then on answer my fan mail and the requests for signed photographs! The band was appearing that week in Wolverhampton Hippodrome and on Sunday we did two concerts in Carlisle and on Monday we appeared in Glasgow Empire, my home town! for a week, and soad lib! There was no honeymoon!

In some town earlier, we had acquired a little mongrel collie which we named 'Sita', because at that time I was having some stage success with a song called 'Rosita'! One day, however, we had to stand in a doorway while a mighty large German plane flew overhead — to me it seemed so low that I could have touched it! Dogs were not allowed into Public Air Raid Shelters, hence the cowering in the doorway! When we reached Glasgow, 'Sita' was left in the loving care of my father and mother and from being a little lost waif, she lived to be a spoilt old Lady!

In Carlisle I played the first of many tricks on Maisie — Here we were registered in an Hotel for the first time as Mr. and Mrs. Monte Rey! — Shortly after our arrival we had to make for the Concert Hall where I was appearing with Joe! At breakfast time next morning, she was a bit late — I got down stairs first. Most of the staff had been at the Concert — were nearly all around my table, asking for autographs and photographs. When Maisie arrived I said to her "Miss-eh, Miss eh, sorry I've forgotten your name — what would you like for breakfast?" The expressions on the faces of the staff were wonderful — they knew we had booked as Mr. and Mrs. the night before — but Maisie was quite unperturbed — just said to one and all "Excuse me a moment" went to our bedroom, returned and handed her marriage certificate to the head waiter — then calmly ordered breakfast! Rarely did I score over Maisie, though it was great fun trying.

As this is a truthful story — so far as I can remember I should like to be able to say "The bride and groom lived happily ever afterwards" but such was not the case! We had rows a'plenty in our first year — both having been our own bosses for too long and both being extremely stubborn people! One night in a Manchester Hotel we had a blazing row about something so trivial I cannot remember what, but I tapped her lightly on the cheek and like lightening she gave me a real 'belter'! Some of Joe's boys witnessed this, so I walked out of the hotel saying "Sorry it just hasn't worked out" and that I thought was that! Pity, because I had thought that I loved her! I was not too sure what to do, never having had the experience of leaving a wife before, so I just went on walking! Suddenly the sirens blared, followed by a nasty air-raid. Then I began to worry about Maisie, who was afraid of raids- and who

might be killed and if so I would never forgive myself! So- back I went to the hotel and it was a long and not unalarming walk- but I finally made it only to be told by Mrs. Don McCaffer (the wife of the leading trombone player) that, as soon as the siren sounded, Maisie had said "Monte's out there through me, might be killed" and had dashed out to go to hunt for me! She found a taxi, brave man and they toured all the hotels in which I might be found, despite the raid! In the Midland Hotel she asked if a Mr. Fyfe had booked in and was told "yes" (having shown her marriage lines), "He is in the dining room now" In this room she spotted a man, hiding (as she thought) behind a newspaper - went up to him and grabbed the paper out of his hands, saying "Got you Darling"! The startled man thought he was dealing with a mad woman and she also broke down when she found that it was not her Mr. Fyfe! When all this was going on, I was waiting and praying she would return safely, as there was nothing possible to be gained by me chasing around Manchester in the dark! Finally, she arrived back, wild-eyed, bedraggled and could not believe her eyes when she saw me waiting with open arms! From that day on we never had another stupid row and I do believe we had that air raid to thank for our real-life love story, which lasted until the day she died, two years ago.

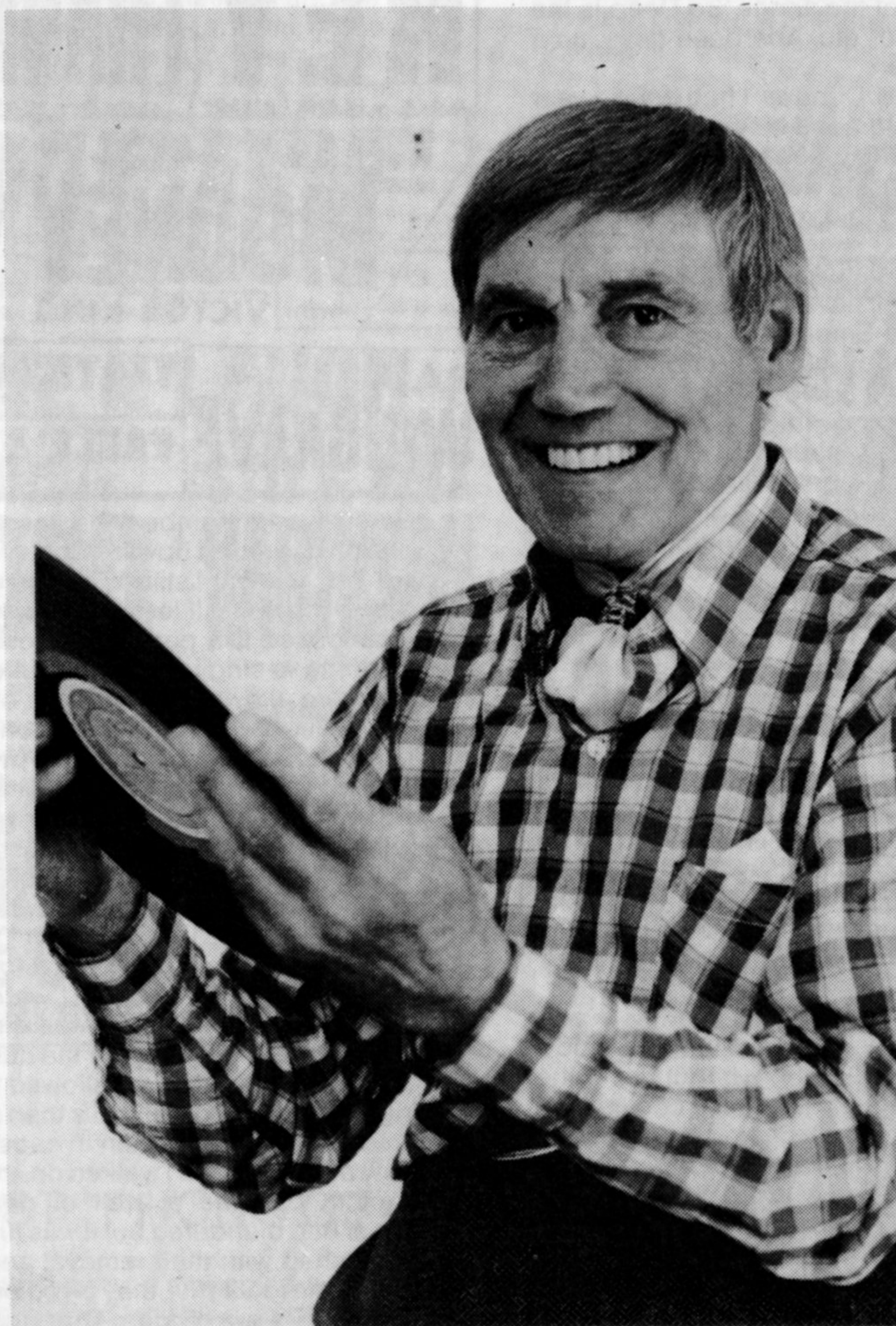
On 16th., August 1944, the Melody Maker printed the following:

MONTE REY LEAVES JOE LOSS

"AN OUTSTANDINGLY SUCCESSFUL PARTNERSHIP, CONCERNING TWO OF THE BEST KNOWN FIGURES IN THE BUSINESS, WILL COME TO AN END VERY SHORTLY, WHEN MONTE REY, THE FAMOUS VOCALIST, WILL LEAVE JOE LOSS'S BAND AND STRIKE OUT ON HIS OWN, IN RESPONSE TO THE INNUMERABLE OFFERS WHICH HE HAS RECEIVED TO STAR IN VARIETY AS A SOLO ACT. ETC. ETC."

As you will doubtless remember, between parting from Geraldo and starting with Joe, I had had an offer to go on Variety but that idea was not mine!

Truth to tell, not long after we were married, Maisie began a campaign to get me to go on my own, her argument being the many good press cuttings I was receiving and the phenomenal fan mail which kept flowing in. Mostly, of course, the offers came from small agencies, with whom she would not deal! For myself, I was lazy-quite content to go on as I was but the biggest stumbling block was the thought of standing alone on a stage and doing an act for some thirty minutes! Finally, in response to her "Are you content to remain a dance band vocalist for the rest of your life? I said "All right, we both know I'll fail, so find me a theatre far enough from London so that the reverberations from that failure won't reach London and take away my self respect!" These discussions had been going on for about eight months but, as usual, she won because I instinctively knew she was right! So finally, she found her



Monte looks pleased with his latest record on World Records SH330

ideal agency, who got me a pianist and I duly found myself "Top of the Bill" at the Tivoli Theatre, Aberdeen! The daily rehearsal with the pianist, Harry Gordon, (who had accompanied, amongst other celebrities, Tetrassini on one of her concert tours) had kept my mind occupied for the couple of weeks before the opening night but I will never forget the 'SHAKE' I felt when we landed in Aberdeen and saw the name MONTE REY in large letters on the Theatre and on various bills, wherever we went!

The Monday morning rehearsal went well and the conductor and orchestra did everything possible to help me! Earlier, Maisie and I had discussed using 'It happened in Monte Rey' as a signature tune, on some of the few solo concerts at which I had appeared. To the public it meant nothing and they shouted for 'Donkey Serenade', as soon as I put foot on the stage! So Maisie hit on the idea of the pit orchestra playing eight bars of 'Donkey' and as the curtain rose I sang the long "Ah" from the wings (as I did not need it miked) and by the time I had reached the footlights and sang "Just a song in the air" my pianist

played a bar or two to lead into the song with which I was to start the 'act'. Then at the end of the act, after several songs, came the entire 'Donkey Serenade', which never failed to get a tumultuous reception from the audience and I always had an encore ready! On more than one occasion I have heard shouts of "sing it again Monte"

So, at Tivoli, Aberdeen the curtain rose and knees knocking but acting by instinct I was 'off' with 'Tonight', (Perfidia), 'Amapola', 'Smoke gets in your Eyes', 'So Deep is the Night', 'Donkey Serenade' and 'Boa Noite' (good night). Scared as I was, I was left with no doubts about the 'success' judging by the welcome the audience gave me. The Post Office were very hard worked that day, opening day, because various members of my Fan Club-K/A 'The Monte Rey Friendship Circle' had sent good luck telegrams and there must have been at least one hundred apart from letters galore! Maisie had told the various secretaries-unknown to me- and this was a bit of encouragement! As it was the beginning of what was to last for fifteen years I will quote what the Aberdeen Evening Express 19/9/41 had to say about myself-

"Monte Rey, Radio's Romantic Tenor tops the bill and his singing fully justified the warm reception he received at the end of his act. His rich tenor voice was heard at its best in 'So Deep is the Night' (Tristesse), 'Donkey Serenade' and 'Amapola'"

Aberdeen Bon Accord said-"variety programme staged at Tivoli this week would be hard to beat. It has no weak or secondary item. Added to that is the pre-eminence in their respective lines of Monte Rey, radio's romantic tenor and Stanelli, the noted violinist and comedian of charming manner. Rey created an immense impression with the artistic power of his rendering of the songs 'So Deep is the Night', 'Amapola' and 'Donkey Serenade', etc. Aberdeen gave me a great send off, so "Thank you" Aberdeen.

The following week was Palace Theatre, Dundee. I had been a year or two previously in Caird Hall with Geraldo and his Gauchos, so the folks must have remembered me because by eleven a.m., on Monday morning the theatre had been 'sold out' for the week and a new record was established! Maisie's comment was "I told you you could do it and you haven't really started yet!"

Dundee was followed by Palace Huddersfield, New Theatre, Northampton, Hippodrome Theatre, Manchester etc. etc. Later I was to top a bill which broke all records for Swansea Empire but out of the blue came a wonderful bit of luck for me- a show called 'Song Parade of 1941' with 'Hutch' topping the bill and including Jill Manners- (nobody today could match her 'Minni from Trinidad', Jimmie Jewel and Ben Warris (whose 'Timber' act always made me burst my sides laughing) and compere Henry Lytton etc., altogether a first class show! Unfortunately for 'Hutch' (Leslie Hutchinson) he became ill and the powers that were cast their eyes around to find a replacement who could 'draw' and perform and luckily for me, I was their choice! So, after only a few months as a solo act, I was now "Top of the Bill" on the most important circuit in this country and possibly in the world, i.e. the Moss Empires Group, which controlled the best Variety Theatres in Great Britain. I must confess however, that I was not getting the full salary that the job carried but after this run ended, fate, in the shape of Sandy Powell (whose "Can you hear me mother", was a byword) who wanted to put on a show to tour Moss Empires and needed a 'draw' He picked me and was asked for the full salary of a G.T.C. top act, paid up, and at the end of the run said I was worth every penny of it! Last year (1977) when B.B.C. Glasgow did a Radio half hour called 'Spotlight on Monte Rey' Sandy was asked to say a few words and when he was told he could have had me for much less, he repeated his words when he said "Pity I didn't know, but, I still say he was worth every penny." Thanks for establishing my salary, Sandy!

Before going on Sandy's show we (We now being Maisie and myself) had played some smaller theatres and in one I decided to do a first house (there were always two houses nightly) without using the mike! After the show Maisie went out among the audience coming out, to hear what comments were made! Not looking for credits but always ready to pick up something which could help! On this occasion (I'd had a good 'hand') she heard a few of the lads saying "He's O.K. but he's just a singer and he doesn't use a mike! So obviously by now the mike quality was a part of life and after all, they had a right to hear the same sound as they heard at home on their radios. From then on the Mike was a part of the act, though, on occasions, I would leave the mike and wander round the stage, the comment about which was-"He's clever, he can sing without a mike too!"

Alas, many of the microphones were not of great quality, though we had difficulty in 'proving' this to the theatre managers! To get over this trouble, we had an amplifying outfit made and every Monday morning at rehearsal my outfit was installed and the rehearsal was a mike one (a test between 'theirs' and mine) as much as one with the orchestra! Maisie, as usual, was in every part of the theatre from stalls to gallery and whichever mike proved the better, was used during the entire week.

On more than one occasion, our mike saved the situation when the local one packed up because no matter how good the theatre mike was, ours was always installed as a back up. I remember battling with a manager of the famous Glasgow Empire who did not think my mike could be good enough to be installed, as their installation was perfect, etc. etc.! However, when one's name happened to be on the 'Top' line and one had a persuasive partner like Maisie, the mike was installed. The difference between theirs and ours was just that they had speakers everywhere and we had only two, one on each side of the stage, hidden by some flowers, so arranged that they in no way blocked the sound! The other difference was that with so many speakers around, their sound did not always 'come from the mouth' of the singer or speaker on stage but in certain seats, one watched the

stage and got a perfect (and it was perfect) sound from the back of one's neck! With ours the sound always seemed to come straight from the performance! On this Monday night when I was in my dressing room, about a couple of minutes after the show had started, there was a frantic banging on the door and one of the staff yelled - "Mr. Rey, our mike's broken down, may we use yours?" A small (mean?) triumph but "O.K." was the answer! We never allowed anyone to touch our equipment, so Maisie rushed to the stage and switched on the Rey amplifier and all was well! Unfortunately for her, she had to be on duty both houses, Tuesday as well, as the replacement part, whatever that was - did not arrive until the Wednesday. Alas, like so many of the GREAT theatres, Glasgow Empire no longer exists, more's the pity.

GLASGOW EMPIRE			
SAUCHINALL STREET CHAIRMAN: E. H. GILLESPIE		MANAGING DIRECTOR: VAL FARNELL Manager: P. HEATH	
5.50	MONDAY, JUNE 4th		8.5
TWICE NIGHTLY			
5 HEADLINERS IN 'BIG VARIETY BILL'			
RADIO'S ROMANTIC SINGER MONTE REY At the Piano FRANK PALESON	THE LOW HIGH BROW RONALD FRANKAU At the Piano MONTE CRICK	A NEW NAVAL OCCASION ARTHUR PRINCE AND "JIM"	
HARRY MOONY AS EVER MOONEY WITH VICTOR KING		BOBBY AMERICAN COMEDY COUPLE WRIGHT & MARION	
PAUL JUGGLING ACT DE LUXE WINGRAVE	YEATMAN'S DOGS IN A BOX OF ONE EARLE & BABETTE DANCE STYLISTS	TWO NEW STYLE HAND BALANCERS VALORS	

We evolved a number of signs with the left hand as Maisie was always on my left; an upward twist of my left hand meant 'more power'- a twist and lift meant still more! The reverse, twists downwards meant 'less power' and 'still less!' As I used my arms in circular style these actions looked like part of the acting style taught me years before when going to sing in 'Madam Butterfly' where no awkward 'square' moves were allowed! This meant, of course, that Maisie, for the first song at least, had to concentrate on me, until she got the sign that all was O.K., then she was free to talk (whisper) to anyone or walk around but not off the stage in case of mike trouble!

If I am not careful, this could become the story of Maisie Rey because it was not long before she took charge of everything in connection with the 'act'. Until now, she had attended the fan mail, accounts, miking and what was what one might call general 'dogsbody' One evening in a Northern Theatre changed all this.

Owing to the war it was difficult to get stage hands and staff and at times, those that were to be had, were not very efficient as they were at work all day and the theatre was a sort of 'fill in' for the evening!

One night, after signing for the curtain to be lowered at the finish of 'Donkey Serenade' Maisie allowed time for the applause and for me taking a couple of curtain calls then signed for the front curtain to rise again! When it did, two men in caps were removing the grand piano plus my pianist and as I walked on, there was a 'vroom', 'vroom' and my back-cloth became a 'wall of death' painted scene! The stage manager had blundered but it was funny. The two men in caps had not quite finished with their removal and as the front curtain rose and I walked to the footlights, they dived behind the piano - caps and all - thinking they were hidden. The 'vroom' 'vroom' sound stopped and the motorcyclists ran off the stage - leaving their motor bikes in full view, so I signed to my pianist to go ahead with the introduction of my goodnight song which was 'If you were Beside Me'---! The audience did not seem to see anything amiss, though the idea of these two men 'hiding' made me want to sing "If you weren't beside me" and to my pianist, who, at the keyboard was not in view of the audience I wanted to sing "You should be beside me"! Altogether, I saw the funny side and as I said the audience did not seem to mind! But, it worried Maisie.

We had a 'heart to heart' about her taking over as Stage Manager for the duration of my act and about the purchase of some drapes of our own! Added to each contract afterwards was a request that my act should follow what was known as a front cloth act - i.e. a stand up comic, or card manipulator or some such 'act', to give Maisie about ten minutes to get my stage prepared! She knew little or nothing about the tying or shaping of drapes but when she explained what she wanted, every stage manager she asked showed her what he knew and taught her with pleasure! Here was something new for them - a woman wanting to learn how to drape a Music Hall stage! The Moss Empire Stage Managers were usually the top men at stage setting with speed and the one from whom Maisie learned most was Laurie Whiston, the Welsh stage manager of Glasgow Empire! Day after day, she would go along to the Theatre and her little book got full of designs and how to drape them.

Finally we would use one design for a whole tour, then about six months later, when we returned, we would have another design! Of course, we had a baggage man, i.e. a man to take over everything after we finished on Saturday night and he was responsible for the drapes, mike etc., until Monday morning at our next Theatre!

As there was now a bit of physical work for Maisie, the baggage man was promoted to assistant stage manager and Maisie had only one side of the stage (mike side) to patrol, while the assistant stage manager patrolled the other! Next, having so much baggage, we had to have a trailer on the car — which we found on a farm — with green waterproof cover! Each Sunday morning was like a 'flitting' and as I now had a permit for petrol because of the valuable mike equipment, we used the car and trailer whenever possible! One would have thought that Maisie would have been satisfied with the amount of work she had, but no- she had seen in one of Moss Empire Theatres some beautiful lighting effects on a ballet act and so this started something new! She studied the lighting charts until she knew them all by number. Each colour sheet to be inserted into the stage stands had a number, and if one knew what one wanted, one sent (a couple of weeks before arrival at a date) the numbers and total of sheets which would be required! The Moss Empire's various stage managers liked this idea because it helped them to know what was needed and not left until the day of arrival! But, of course, what they did not know at first was that having taught Maisie the art of staging, they were now going to teach her the art of lighting, but which they did magnificently. While Moss Empires could usually supply our needs, their tour and the Stoll Company only made up about six months of the year. Although just as much money could be made in the small secondary theatres they did not carry the lighting or drapes for which we asked — so, of course, we

bought some of our own lighting and the act was no longer a singing act but a 'Production!' Every song has a tone colour and we applied this principle to the act. For instance, 'Come back to Sorrento' would have a dominance of golds — whereas 'So Deep is the Night' and 'Moon' songs would have various shades of blue- 'Donkey Serenade' had all the gay colours possible but the small bit of backcloth, just viewable and no more, was always black!

As a sort of spin off the Gerald days I wore an off white heavy shirt, with Gaucho sleeves, black trousers, a very fancy and wide belt and full red scarf. I wore this on stage too, when working with Joe, as with him I was usually singing pseudo 'South American songs' which matched the outfit or vice versa! So, at least, Maisie was satisfied and when she heard an occasional "oo-oo" from some of the ladies in the audience when the curtain rose, she would get such a kick out of it always tell me" As soon as you and your pianist come on stage, you spoil my lighting effects!" Once, at New Cross Empire, Mr Val Parnell, the big chief, sent his congratulations to me for the excellent staging and lighting! I expect that the Manager of the Theatre would put him right in the matter of the stage craft and lighting but I kidded Maisie about this "My production" all week, She had her come back, of course, "As he said nothing about your singing - which is all you do - its a good thing there was some stage craft for him to observe!"

Mention of Val Parnell, reminds me of the fact that although I worked for 'them' I never met a single one of them. I never knew George Black, Val Parnell, who took over when George Black died, nor Cissie Williams whom most acts felt to be the Power behind the throne! When I finally gave up, Val Parnell and Cissie Williams were still the big noises!

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MONDAY, JULY 30th AND DURING THE WEEK

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THE LOVELY SINGING STAR

KATHLEEN MOODY

FROM RADIO'S VARIETY BAND BOX

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Assisted by FRED MALCOLM

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TWICE NIGHTLY

5.30

Terminates Approx. 7.30

MONDAY, NOV. 13th

TWICE NIGHTLY

7.50

Terminates Approx. 9.50

RADIO'S ROMANTIC SINGER

MONTE REY

AT THE PIANO AL KENDALL

LET'S GET ON WITH IT
THE RARE PAIR

NAT MILLS & BOBBIE

AT THE PIANO AL KENDALL

RADIO'S FOREMOST IMPRESSIONIST

BERYL ORDE

At the Piano DERRICK SWAN

JEAN KENNEDY

SCOTLAND'S COMEDY GIRL

LARRY GORDON AND BABS LOTTO-CONSTANCE

CYCLING NOVELTY

VALENTINE

THE SLICK CARTOONIST

STETSON JUNIOR

BOY JUGGLER

GAY & GAY

COMEDY ACROBATS

THE FIRST PHONOGRAPH IN THE BRITISH ISLES

The story of how the first phonograph was smuggled across the Atlantic to Ireland is most interesting and amusing, and we give it straight from the mouth of the gentleman who perpetrated the deed. He is alive and flourishing to-day, and is still connected with the talking machine trade. His name is Mr. Percy Willis, and he is sales manager to the firm of J. E. Hough, Ltd., already mentioned, whose Winner records are known all over the world.

"Well, I won't say that ours was absolutely the first machine on this side," said Mr. Willis when we saw him at the Edison Bell Works in Peckham, "but I'll swear it was the first to be smuggled, and they were smuggled in their thousands afterwards. We had been doing rotten business in Canada, my partner and I, and cash was running short. When one feels the lining of his wallet wearing thin it sharpens his wits and brightens up his intellect. Anyhow, I've always found it so, and I've had a pretty wide experience. We were in Montreal, and one evening as we passed down the street we came upon a sort of booth or curtained store where a great crowd of people were hovering around. Outside there was a big bill posted up announcing that a phonograph might be heard within at so many cents a head. 'Gee,' I exclaimed. 'If we could only get one of these machines and a few dozen records across to England our fortunes would be made. I may tell you, at that time the Edison United was controlling the earth in the talking machine line. They had little or no opposition, for Berliner had not then taken out his patents, and this company was running the Edison and the Tainter and Bell inventions combined in one. They were the lords of

creation in the new business, and they carried things with a mighty high hand. My partner agreed with me that there was money in the notion, and we made up our minds to go ahead without delay.

"Next day we took train for Boston, and there we bought the machine and three dozen cylinder records. For these we had to put our names to several portentous looking documents, binding us down to all kinds of restrictions, the most important of which, to us, was that neither the machine nor the records were to be taken out of the United States under a penalty of something approaching to electrocution. But what did we care? We had determined upon the adventure and we would take all risks. By the time we had paid for our passages from Boston to Queenstown we were just about the end of our tether so far as cash went, but we were buoyed up with plenty of hope for the future. We were precious careful of our baggage, I can assure you, for on that depended the whole of our expectations. However, we got through to Queenstown all right and then — I'll never forget it! We were going ashore when the strap supporting the parcel of records broke and there was a crash. My heart was in my mouth, but when we came to examine we found that only twelve of them had gone, we had still a couple of dozen to carry on with.

"Of course, it was necessary for us to see about business at once. We could not afford the rest on our oars for a single moment, so we made our start there and then in Queenstown, and a splendid start it was. The people came rolling in by dozens and scores. In those days, you know, to hear the record you had to listen with tubes in your ears,

and there was no spring motor to drive the machine. The mandril was rotated by electricity which necessitated lugging a battery about with you. These were drawbacks which have all been overcome long since, but the thing was then in its swaddling clothes and hadn't even begun the crawl. The worst of it was that only one person could listen at a time and, especially with children, there was a good deal of difficulty in subduing the impatience of the waiting crowd.

"From the very first day of our opening I saw that most of our anticipations were to be fulfilled! Everybody was full of the wonderful talking machine and our fame preceded us to Cork which was our next town. There they flocked to us in shoals, and I recollect one old woman standing with a market basket on her arm while I expatiated on the wonders of the invention. She regarded me with a wistful eye for a long time, and then in an audible whisper she asked a neighbour, 'What's ailin' him?'

"Waterford and Limerick were little gold mines to us, and then we opened at the Central Hall in Dublin. In the first five days we took £200. Our dreams were being realized, and there were not two happier fellows in the whole of Ireland.

"While in Dublin we had a private visit from the Lord Mayor of the city, who brought three members of Parliament with him. They had come especially to hear the voice of Gladstone, who was then in extraordinary favour with the Irish because of his Home Rule Bill. Now, I was just a little perturbed about this. We had a record of the words of Gladstone giving his famous message to Edison on the marvel of the talking machine, but the voice — well, it was not the actual voice of the great statesman, it was that of somebody else. In fear and trembling I put it on. Each of the visitors heard it in turn with reverential awe. Then, judge of my surprise when one of them grasped me by the hand. 'Thank you, sir,' he remarked, 'I have sat behind the old man for nearly fifty years and recognize every tone of the voice.' I guess the man who made that record must have been a great mimic.

'We did so well in Dublin that I thought I would chance another smuggling expedition to the States for more records and a few machines, for we had had many inquiries concerning the price of them and how they could be obtained. I went and was entirely successful, bringing the goods over in apple barrels packed as fruit. We were now in full swing. The machines sold for high prices to persons who wished to enter into the same line as ourselves and the entertainment business flourished exceedingly. I remember a very amusing

incident, though it was rather serious at the moment. We were going from Ireland to the Isle of Man, for the season in Douglas. As I have already told you, we had to carry an electric battery with us for the motor power to turn the cylinder. While waiting for the boat in Liverpool I had the battery fully charged ready to start as soon as we reached the island. The terminals were on top, and I set the thing down and walked away for a minute or two. In my absence a woman came along with a tin box and flopped it atop of my apparatus. The box being of metal completed the circuit, and by the time I returned the bottom of that box had gone and the lady thought she had struck an infernal machine. I had to recompense her, of course, which, I suppose, served me right for my carelessness.

"At that time Charles Coborn was at his zenith with 'The Man Who Broke the Bank at Monte Carlo.' We contrived to get a record of the song, and it was one of the greatest hits we ever made. People used to come again and again to listen to it, and then they would bring their friends. Everybody wanted to hear that song, till at last the cylinder got clean worn out, for in those days the wax that they were made of was rather soft stuff and wouldn't last as the later cylinders did.

"It was a glorious life and I enjoyed myself amazingly. There were other trips to America, each one more profitable than the last, and I was never caught, though once one of the Edison United men came after me on this side and wanted to know the names of the parties who had machines from me. I refused to give him any information and defied him. He had no proofs against me, in spite of the fact being known that I was engaged in that sort of contraband; but there were certain prosecutions of other persons, and one of the best known men in the trade since then was obliged to take refuge in Holland for a time.

"Those days are long past now. The high-handed methods of the Edison United have departed from these shores, and the gramophone has almost entirely taken the place of the phonograph. When my partner — alas! he is dead now, poor fellow — and I severed our connection he got the highest price ever paid for a talking machine up till that time. It was the good old instrument that had lasted us all through, and he sold it for £200! Our records, too, fetched a pound a piece."

Extracted from "The Talking Machine Industry" by Olgilvie Mitchell, published Pitman, 1923. Drawn to our attention by V.K. Chew.

Editor's comment. The gentleman noted above, who went hurriedly to live in Holland was J. Lewis Young.

VOX POP

It was with great interest that I read the articles on speech & advert discs by Peter Dyson & D.E. Haines in recent issues of "Talking Machine Review"

I have often wondered why nothing on this subject has ever been aired before. I too have a section in my collection made up of advert material and oddities, quite a few of which have already been covered, in the two articles already published.

Peter Dyson made mention of the "Navy's Here" on special label VS 100 with one side having a Regal-Zonophone matrix, and the reverse a Columbia dub. In my own collection I also have a Parlophone disc F.1561; which features on one side a reconstruction of the "Sinking of the S.S. Kensington Court" by Capt J. Schofield and un-named cast, though one voice to me sounds very like Jack Warner (E 10105), while the reverse is "Wings over the Navy" played by Organ Dance Band & Me (Billy Thorburn) with a little speech of thanks to the R.A.F. by Captain Schofield superimposed in the middle, and with sea-plane effects at the end (E 10106).

The Royal records were pretty well covered by D.E. Haines, but a later oddity I have is the "Abdication of HRH The Duke of Windsor" spoken by Leslie Mitchell for the serialisation of the story in the "Daily Express". No label is given, but matrices are CP 1727 & CP 1728 respectively.

I also have an HMV s/s private pressing JHS 10 (CTP 3114-1) for cinema use, featuring "A Coronation expression of Loyalty" by Mr Oscar Deutsch, then chairman of the later to be Odeon Circuit. This would be of course the 1937 Coronation. While on films another was an Odeon s/s private pressing PO 54 (CTP 1853-1), "At the Odeon Theme Song" by Leslie Smith. No credits are given as to orchestra, but I feel it is Bill Currie singing with Harry Roy's band.

In later years when I was in cinema management for a time, just as the 78 discs were coming off the market, I began rather late to ask the cinema projectionists if they had any old advert material, and a few gems emerged. These including "Into the Blue" a film teaser from British Lion, recorded by Recorded Sound Ltd (RSL 595-6), featuring a dance featured in the film. It sounds as if it was recorded from the screen, rather than a direct dub from the soundtrack. Then a plug for the Max Bygraves film "A Cry from the streets" featuring Max singing "You gotta have rain", with the plea at the end..... coming to this cinema shortly. No label name, matrix CP 2006. Others include a s/s disc with the HMV trade mark on the blank side. The label just says SPECIAL RECORD JHS 28 (TP 12951-1) featuring the opening bars of music held on a long note, while a voice says "You are now going to hear the music from the Two Cities Film 'The way to the stars', then follows the selection. The commercial issue on Columbia ran to two sides.

Alasdair Fenton

During 1953 the Odeon & Gaumont Cinemas ran a "Coronation Star Voice Contest" in which famous contract artistes talked about the new Rank films, but not their own. I have all three records used (RSL 905-6-7), and even yet I cannot identify all the voices. Another one I have comes into the realm of the 33rpm discs, but it is made from glossy cardboard, taken from the front of a cinema trade weekly, and features about ten minutes of dialogue & music from the film "S.O.S. Pacific"

Leaving films we move on to the "sound effects" type of records. I do have a few of the old Columbia YB series, and I think two of the HMV E. series, now alas very primitive, but one of the YB series has the best version of the famous wartime sirens, which I sometimes use as an opening to wartime records.

I also have the record the BBC used for years as a time filler. Issued on Columbia, 4082. "Bow Bells-Whittington Chimes" (3924) & "Bow Bells-Queens" (3925) played by Ancient Order of College Youths, recorded at St Mary-le-Bow Chapelside.

Another Columbia disc DB 936 (WA 12925/6) features Alec Snow, the Scottish bird man presenting in dialogue & effects, "Woodland Idyll", bird songs & calls. We now come to the disc I'm sure many of you have. It is "Trains" by Reginald Gardner on Decca F 5278 recorded in London on 13.9.34. Another oddity on Decca is F 3922 (GB 6628/6629) featuring Stanelli & his Hornchestra, imitating dance & classical numbers using only motor horns against piano & drums as accomp.

On HMV I have "In a village churchyard" (BR 2783-3) & "Daybreak at a Surrey Farm" (BR 37-3) on B.3345. Then we have M. Jef Denyn on Carrillon Bells with "Madrigal" & "Prelude" on HMV B.3350.

I have quite a few propaganda type records, strange how it always is the two extremes of the left & right who make the most noise, and the least sense. First we have a Mr Rufus John singing "The Red Flag" & "The International" published by Lansbury's Labour Weekly 200 Palace Chamber Westminster. The matrices are L00816 & L00820 respectively. I do believe there was a further issue. I have the latter tune on a foreign issue, attributed to the Communist Party. Nearer home we have two discs issued by the Scottish Covenant Association, the forerunner of the Scottish National Party. On these discs a pianist-composer Freida Leishman (you can't get more Scottish than that) penned the following "Emigration Rag" (OEB 2596), "Elizabeth Second to None" (OEB 2597), "Song of the Exile" (OEB 2612) & "The Scottish MP's" (OEB 2613). No catalogue number is given, as these were not on general sale. All have propaganda or nationalistic lyrics except the first named, which is a collection of Scottish tunes intermixed with a specially written theme. A nice touch is that right in the middle, we suddenly hear "There'll always be an England!"

Around 1958 a campaign was mounted in Glasgow to have everyone X-rayed to help stamp out T.B. So most picture houses had short adverts, or alternately played discs at the intermission. Two were made, one for adults, and one for the younger ones. Both discs have the same tune on each side of the disc, in case they wore out the first version, I suppose, with constant playing. The copies I have however were not used very much.

One features "An X-Ray for You" (A Gordon for Me) sung by Jimmy Logan with members of the Scottish Musicians Union (by the sound, I would think it was the BBC Variety Orchestra of the time) conducted by Owen Walters. The other disc is predictably, "X-Ray Rock" played by Bill Lambert's Band with a vocal by Greta Reid. At this time Bill Lambert was resident at the Dennistoun Palais de Danse, so it is a good example of a palais band which never recorded as such.

To conclude I also have two battered copies issued to cinemas by Associated British Pathe of the short segue used to introduce the ice cream interval, and "The Goodnight Melody" used to clear the cinema at night, (come to think of it most cinemas did this more effectively by playing the National Anthem) Both tunes were composed and played by Joseph Seal at the organ of the State Cinema in Kilburn.

I have many more examples dubbed on to reels of tape as either the originals were damaged, or friends loaned me their copies. One is a disc I had some years back, having a piece out of it, two tunes on one side, while the reverse carried the Robertson's trademark. The All Star Orchestra played "Coo-ee" & "Janine" The link dialogue & plug was for Robertson's marmalade, and of course the vocals were by Jack Plant. I would think that the disc was pressed by the Homophone Company, and was directed by Nat Star.

I have many more oddities but these come in to the period of microgroove.

LETTERS

Dear Ernie,

I wonder if I might add a wee bit more "grist for the mill" on the subject of Uncle Josh. All this is relative of course to the fine articles already published in TALKING MACHINE REVIEW, by John Petty (Nos. 20—21 and 44) as well as Peter Betz's article in issue number 41.

A comparison between the photograph of Cal Stewart (TMR, number 43) made up for his characterization and a picture of Denman Thompson from "The Old Homestead" clearly indicates the close relationship between the two. Facial characteristics, stance and costume are almost identical.

Just as later audiences laughed at the antics of the underdog, represented by Chaplin, early theatre audiences enjoyed watching the effect the big city had on the country boy, personified by Thompson as Uncle Josh.

One of the brief but telling scenes in the original play dealt with mailing a letter. Post boxes, common enough in the city, were unknown in rural areas. Josh was genuinely perplexed when told he could communicate in this way. Further explanation only increased his amazement. Finally, he took his letter and dropped it into the box, smiled and mused aloud, "Well, I guess it's there by now."

Obviously, scenes such as this could be easily translated into the character sketches created in record by Thompson's understudy, Cal Stewart. Here were the basic workings for Uncle Josh and the Fifth Avenue Bus, Uncle Josh and the Subway or even Uncle Josh at the Moving Pictures.

This later title is of particular interest, since in addition to the already mentioned sheet music, records and books, three early motion pictures were made under the name of Uncle Josh; UNCLE JOSH'S NIGHTMARE, UNCLE JOSH IN A SPOOKY HOTEL (Both registered at the Library of Congress in March, 1900), and UNCLE JOSH AT THE MOVING PICTURE SHOW, (January 27, 1902).

I have prints of only the first and third of these films. Made by Edison, they run for 51 and 60 seconds respectively. Only in the NIGHTMARE does the principal bear a close physical resemblance to the Thompson/Stewart characterization.

As the film begins, Uncle Josh has just settled down to sleep when an apparition suddenly appears. From dress and makeup it is obviously the devil or at least a close relation. He has come to taunt Josh, who soon manages to overcome the apparition, tie him in a sheet, place him in a trunk and shut the lid. Josh's jubilation in short lived however, when the figure suddenly reappears in another part of the room. (The film made much use of stop action trick photography, introduced by the Frenchman George Melies a few years earlier, and very popular at this time.)

As Josh raises his hand to protest this latest appearance, the figures disappears, followed at intervals by the bed and then the furniture. Finally, all is returned to the normal state; the nightmare is over.

UNCLE JOSH AT THE MOVING PICTURE SHOW more closely approximates the image of the country fellow even though Josh is less portly and better dressed. We are looking at a sheet-screen which is hung within an elaborate proscenium arch. A portion of a box stall can be seen to the left, wherein Josh is seated watching the screen. The first title on the sheet appears: "The Edison Projecting Kinetoscope." The second titles follows and announces, "Parisian Dancer."

An early example of a film-within-a-film, the dance performed is a modified version of the can-can done by a very over y dressed young lady. Josh is entranced and jumps out of the box for a closer look. He is right on top of the screen when the next title appears. This is "The Black Diamond Express," roaring down the track towards the camera — and the audience. Josh is petrified not only by this sudden transition, but also by the rapidly approaching iron monster and suddenly dives headfirst back into the box to peek cautiously over the edge. (Scenes such as this and waves pounding up into the camera were popular subjects of early films. Their realism frequently caused front row audiences to abandon their seats in panic. The effect continued in use through early three dimensional films of the 'thirties and 'fifties as well as the famous Cinerama roller coaster ride.)

The final episode at the moving picture show bore the title, "The Country Couple." A young girl was shown with her gentleman friend who at one point apparently begins to argue, showing signs of becoming violent. This is too much for gentle Josh. He leaps from the box, hastily removes his coat and runs at the villain. The sheet immediately collapses to reveal the projector and operator behind the screen.

Disturbed by this sudden ending of his show, the operator tussles with Josh, who now realises he has somehow been hoaxed. The film ends with a somewhat puzzled Uncle Josh still recumbent on the floor.

Films at this time were almost all very short and contained a great deal of action. Functioning primarily as novelties, they were simply made and almost crude by standards of even a few years later. Since they involved little effort, and were continuous within a single scene, they were turned out in great abundance.

Today, there is no way of knowing any further details for these three films or why these were the only Uncle Josh films ever to be made, according to information in the Library of Congress.

What is significant however, is the fact that they were made by the first man to also make recordings under the title of Uncle Josh, Thomas Edison. Who actually appeared in the films may never be known, although it is probable they were all from the Edison stock of players and technicians, although Cal Stewart himself may easily have appeared in the first film. Prints existing are not sufficiently sharp nor close enough to the subject for more positive identification.

Thanks Ernie, for reading this far. I don't know whether your readers would be interested, but it's just one further point in the life of Uncle Josh.

With every good wish,

As Ever,
Bert Gould.

Dear Ernie,

Here is a thought that you might like to pass on to other collectors: "Try headphones!"

A sizeable percentage of my 78's are dubbed off (in stereo) on to cassettes to save jumping up and down again every two-and-a-half minutes or so. Recently I had to use headphones perforce — and received an agreeable surprise, especially with the acoustical recordings.

The effect was that of sticking one's head through a circular frame of fizzy surface-noise: in stereo, remember; but through this crackly circle came the music, strong and sweet. Amazing! And revealing. Moreover, with any recording, old or nearly-new, you can hear all the musicians' mistakes.

The headphones I use are of reasonable quality: "Audio Technica", actually, which are delightfully lightweight, with a cool, clear sound.

Incidentally, perhaps other collectors might be willing to write in and tell you how they play their discs. I am not thinking particularly of the purists who use wind-up gramophones, but rather of fellow-Philistines who use a modern pickup. I have a Lenco GL75 with several headshells; and for 78's switch between a Goldring G800 and Shure M75, both with 3-mil styli; and a Decca "Deram" with a 2.5-mil stylus. The Shure undoubtedly gives the cleanest sound, but on many electrical recordings tends to shiver and shake, despite careful balancing. How do other enthusiasts fare?

Sincerely yours,

F. GEOFFREY PERCIVAL.

Dear Ernie,

AN ELECTRIFYING RECORD

When Columbia and Victor/HMV introduced electrical recording in the summer of 1925, they realised that the new technique was so revolutionary that it immediately rendered the acoustic method obsolete. Columbia, in particular, had just been recording a large quantity of classical music at great expense, by the acoustic system, and this heavy investment was now liable to be wasted. So in order to protect their existing catalogue and to enable dealers to run down old stocks, the companies decided to keep the process secret from the public and to have a moratorium on the phrase "electric recording" for some months.

Thus Columbia used the coy caption "New Process" and Victor, "Orthophonic" instead.

How then could Columbia be so clumsy as to issue a record which was acoustic one side and electric the other? One would have thought

that in the changeover period they would have been extra careful to avoid this.

Nonetheless, Columbia 3742 has one side "Honey I'm in love with you" by the Denza Dance Band. This is a cover name for a whole number of different American Bands (in this case the Columbians, a house band). It is thought that the name "Denza Dance Band" was used for indicating to dealers, but not to the public, that these were electric recordings.

The other side of the record is "Mercenary Mary", played by Percival Mackey's Band, and is an acoustic recording. This is immediately audible as such, and of course the matrix number lacks the tell-tale "W" in the circle.

If any other readers have examples of similar "pigeon twins" would you be kind enough to write in? Are there any on HMV or Edison Bell, for instance?

Yours etc,
Paul Collenette.
Dear Mr. Bayly,

Within the past few days, I have found another Durium-type publicity-record. Physically, it is identically similar to that already described bearing the advertisement for North-Eastern Electricity: the embossed inscription around the centre hole is the same, and a number, SD88A, is faintly embossed just inside the recorded area, with larger letters G B I spaced 90° apart farther in. (The significance of these will be clear from the recorded content of the record, given below.) The record carries no printed information on either the front or the rear surface, and so is without visual interest. The recorded content consists entirely of speech, as follows:

"This is Lord Halifax speaking. I have no doubt that you have all subscribed to the Jubilee Trust for Youth. I want to ask you also to do something to help those who are older. The urgent appeal I wish to make to you is on behalf of the Governess' Benevolent Institution, which for nearly a hundred years has been giving help to the elderly private family governess, who is out of employment and is almost or wholly destitute. Let me remind you what is the fate of many of these women. After giving the best years of her life to serving others in the education and upbringing of their children,

living in decent homes with good food, expected to keep-up a certain standard, more often than not at the age of about fifty the governess finds herself stranded in life. Imagine yourself in her position. With no certain income, such elementary thing as food and warmth are often entirely problematical. It's a pretty grim prospect, isn't it? There are many in this position, and their chances would be poor indeed were it not for the annuities provided by the Governess' Benevolent Institution. As you value your own comforts, will you send something to help these people who have lived their lives in the service of others? I ask you most earnestly to do this. You, at any rate, have your homes and you have your meals regularly. An annuity of a pound a week payable from this fund means far more than twenty shillings to the recipient, for it is secured, and you simply cannot assess in words the psychological effect which relief from anxiety about to-morrow's dinner brings to the mind of these poor people; and so, putting yourself in their position, will you do what you would wish someone to do for you? Will you send something really big, even if you have to overdraw to do it, and will you also play this record to your friends, and get them all to join with you to make-up a really large sum between you? Let this be the contribution of Youth to Age, and send it at once to Viscount Halifax, G.B.I., at 58, Victoria Street, London, S.W.1."

The reference to the Jubilee Trust for Youth is interesting, since it serves to date the record to 1935, the year of the Silver Jubilee of King George V and Queen Mary. This is some two or three years after the Durium records seem to have ceased to be issued commercially, and suggests that the company may have continued in existence to offer a private recording service; the explanation hazarded in my previous letter for the omission of the label-name Durium from the North-Eastern Electricity record is thus supported.

One can only guess how, and to whom, the record of Lord Halifax's appeal may have been distributed; it would be interesting if any reader of the "Review" could supply information on this point!

With kind regards,
Yours sincerely,
D.E.Haines.

Reminiscing

I (Isabella Harriet Davies Featherstone) was born at Flatbush Ave, Brooklyn May 6th 1873.

My nurse was a coloured (Mammie) Jane who had been 17 years a slave — many tales she had to tell never knew her parents was branded let out on 3 years hire system etc called to my dear Mother Mummie Daddie.

In 1876 my Father invented The Alarm Clock "Peep of Day" my mother named it. Royalty for 1 year 1879 was \$5000.

I went to the centennial exhibition in 1876 at Philadelphia and remember quite well about it and my Brother Arthur being pushed in his pram.

Crossed to England on The Nevada in May 1877 — 14 days at sea water got into the hold and all our luggage was spoilt — I remember it all being put round the fire to dry, returned to America on the Arizona? Union line 14 days each way remember seeing my Grandparents at Cheltenham — my Grandpa and Grandma Davies being dead.

Among my early recollections were Mr Alva Edison often coming to the house and my running to welcome him and sit on his knee also Mr Bell and all the talk between them and my dear Father about the gramophone (my Father being the one to make the first record "Mary had a little lamb")

My Mother being very disgusted he did not say something more learned being such a clever man — but my Father explained he must say something everybody knew.

Also Edison and my Father improved the Electric light together being from blue to white also improvement in the telephone. In 1880 I remember my Mother went to the Ansonia Clock Factory Brooklyn and spoke to my Father at Cliff (?) Street, New York his private office and he was not expecting her to speak and my Father knew her voice at once — that when Mr Edison called again my Father told him about it before me and how delighted they both were.

In 1879 I went with my dear Father and Mother, Uncle Walter Aunt Maimie Aunt Agnes and Mr Thore (?) (a great friend of the family to select the land for the new Ansonia Clock Co. (Mother named it — as we stood on the hill — not a house to be seen) (today not a blade of grass).

This large factory for over 2000 hands was burnt down in 1879 — my dear Father lost \$50,000 in the night — I went the next day to see it burning it smouldered for 1 week.

The next next morn my dear Father held a meeting at our home Cumberland Street (314) and told all the Directors and share holders he would have the Factory rebuilt all the machinery there and running in 9 months and he would invent something so it would never burn again which he did — (but which cost him his life with the worry)

About this time my dear Father was making clock work machines etc for Anderson (known as the Wizard of the North) and I went with my

I. FEATHERSTONE

dear Father to see all the working on the stage of his wonderful trap doors etc. He was the one who invented the Bird Cage trick.

When a little girl my Father used to take Dr Burett's house at Southbury Connecticut and I used to take a loaf of bread every morn to 2 old Indians at their cabin for Dr Burett — would go and loved it.

Many snakes I saw about this time also

I heard Talmage preach many times, also Henry Ward Beacher his sister Harriet Beacher Stowe who wrote Uncle Tom's Cabin lived close to us. I went to see Uncle Tom's Cabin the first time it was played in Brooklyn — and was charmed with Eva.

I was kidnapped at Fort Green Park and found 2 hours after walking alone with a man who said he would give me candy. (This was about the same time as Charlie Ross was taken (and as you remember never found).

I was run over at a level Railway crossing by a four wheel wagon on my way to Lockwood's Academy.

Passed my exam at Packer Institute and went (getting in 3 classes from the bottom of the school).

At this time I used to go to a Indian Wigwam by myself and loved to sit and nurse the little Papoose my dear Father got very anxious about me doing so.

Went through China Town New York with Uncle Walford Aunt Maimie with 2 Policemen and saw the opium dens — never to be forgotten.

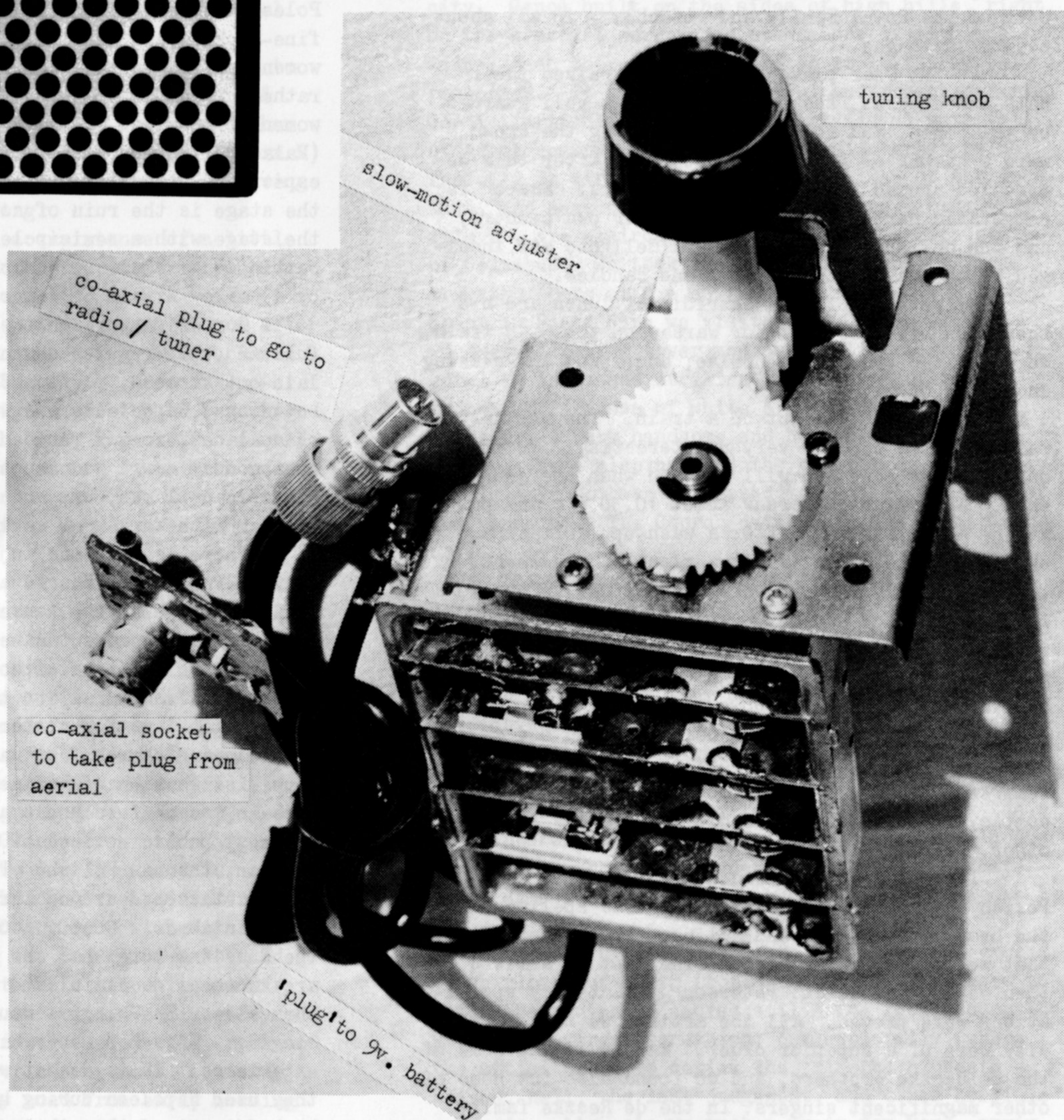
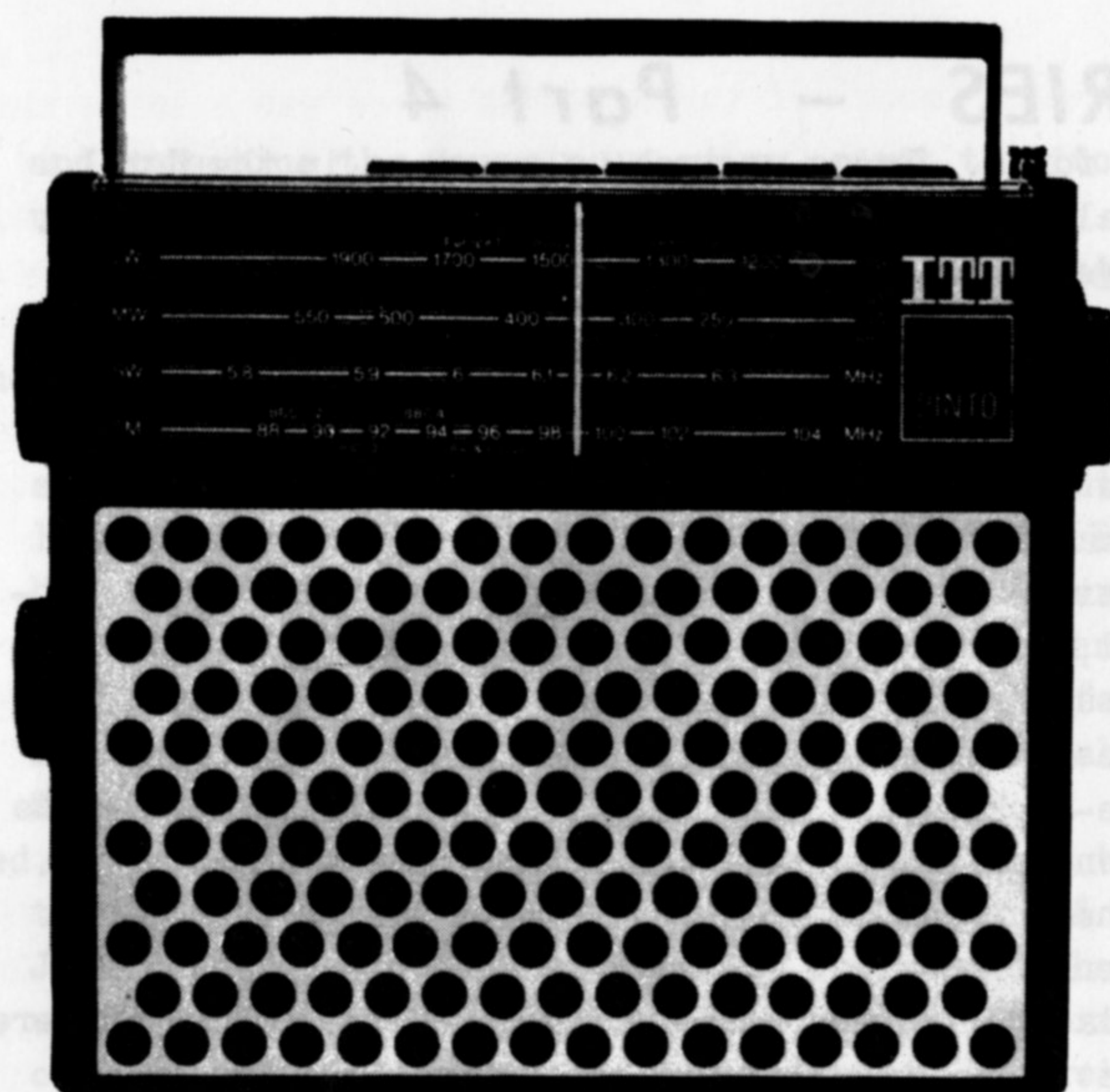
I used to attend the church of the Messiah — Dr Baker there was a great friend of my dear Fathers.

About this time Father started the Brooklyn Dispensary and was their first President and he endowed and bed which is still there.

My dear Father adopted a boy Johnnie Durkin (John Durkin) he used to sell my Father papers and matches on his way to Cliff Street — he educated him clothed him (he had no parents) and had him taught by a Mr Graham an artist — sent him to Paris and Rome (well I remember when he returned my Father giving him a scolding as he heard he had gone in for fast living and Durkin he promised to be better — but he never was — he used to draw for Harper's Weekly — but in the end he drank himself to death.

In 1879 my brother Walker was burnt — which I fear was partly my fault. My Mother should not have left the capsills about which I took up from the baby room to the play room — Silas Taylor was there (his father was a very large slave owner at a place known as Taylor's Creek) I asked them if they would have Candy — Walker took them off me put in his knicker pocket where he had matches he was soon in flames and silas or I could not put him out and it all meant months of suffering and 2 large operations and the last by the well known Dr who took out several sinews in his leg

TV - UHF TUNER



"You've got a belly full of music, but a bad road out"... so says one of the rural characters in one of Sir Bernard Miles's sketches. This could very aptly be applied to most television sets. Sound for TV is sent out across the skies in hi-fi, but emerges from the poor speaker systems as a mere travesty of what one can hear with a small outlay. I'm glad I did. I can thoroughly recommend this simple tuner. An unknown "bright boy" at Audio Electronics prepares a very simple unit to pickup TV sound, which can be attached to your own hi-fi equipment. Before going further, let me give you a very very strong warning.... Inside a TV set there are some extremely high voltages which will kill you, or mame you should you survive, so do not try to fix a sound outlet yourself. Resuming; this handy tuner uses only a 9-volt battery, which should last for ages and ages. It looks a little 'primitive' but is wholly efficient. This is what I do.... I fit a little 'table-top' type TV aerial into the co-axial socket of the tuner (having first

plugged-in the battery) and attach the other co-axial plug into my ITT Pinto transistor radio. The 'signal' is then fed from the Pinto into the hi-fi amplifier. Once there I can use the tone controls to make the results extremely pleasing. Many readers will already have excellent VHF tuners and will be surprised that I use an ITT transistor. However, this little ITT has very sensitive tuning and feeds an excellent signal into the hi-fi amplifier. Before turning, very slowly, the tuning knob of the TV / VHF, set the dial of 'ordinary' VHF tuner to 100 Mhz(that has no stations in Britain) until you pickup the signal of the TV station to which you wish to listen. Here in the south of Britain, BBC 1, BBC 2 and ITV are all very close together so little movement of the knob is required. Clever readers could make a little box, dial etc. but it is not essential. It helps to have a little diagram of 'station positions' before you when tuning. If you can hear several stations with the same programme, chose the best and clearest of course. Ernie Bayly.

This handy unit for hearing hi-fi TV sound can be obtained from Cubegate Ltd, Audio Electronics, 301, Edgware Road, London W2 1BN. Price £6.50 + 50 pence postage. If you wish to call it is just north of the junction with Praed Street (and the West Way 'flyover!'). Nearest underground station is Edgware Road.

Sat. 14th April 1900

We arose about 10 o'clock, and hastened out to obtain a good position on the street to see the Czar on his way to the Palace. In this we were quite lucky. About 11 a.m. the royal carriage came along headed by the Chief of Police, who stood up in his carriage and scanned every direction. Then the Czar and Czarina. We obtained a very good view of the Czar. He is a young man, very good face, a blonde, a moustache. The carriage was very modest, and they drove at a very rapid pace. This carriage was followed by other members of the Royal Family and attachés - in all about twenty carriages.

As the Czar passed, the people raised their hats and cheered. The entire route was well guarded by policemen, and no doubt in and among the crowd were a number of private detectives. After this we strolled around the Kremlin and Bazaars. Easter is celebrated here like Christmas in our own country, and the children's pleasures and delights are indulged by the way of toys, cakes and candies.

We met Raphoff and Skuridin at lunch and bid them good bye. We left for Warsaw on the 5.45 train. We travelled 2nd. to economise, and spent the evening in a game of cards.

Sun. 15. Easter Sunday we spent on a train. The weather is rainy and the country very uninteresting. We are quite fagged out, and will be glad when the journey ends. We arrive in Warsaw about 10.30 o'clock and put up at the Hotel Europe. After a wash-up, we take a short promenade and visit a place of amusement.

16. Mon. Easter Monday, and we were handicapped in our work for this reason. We met our agent, and with him had dinner, and in the afternoon we drove to the fest grounds to watch the people amuse themselves by dancing and pennycatch shows.

Here we were near the barracks, and had a chance to see a number of Cossack soldiers. We remarked how they resemble one the other. In a large company it is difficult to distinguish one from the other.

This evening I attended a performance of the Polish National Opera "Halka", and was spellbound by the beautiful singing and acting. In a moment I saw that we had fallen in with a finer set of artists than we had met in St. Petersburg. Later my speculations were proved. All the artists we took in this city were of a superior order. Warsaw is the home of the de Reszke brothers, and we found also the home of other magnificent singers. In the de Reszke family are seven.

The Opera House was large and handsome, and the people were well-dressed. The orchestra was good, and on the whole a better performance than I saw in St. Petersburg. The prima donna Grosschelnieski, (Kruszeniski, or, Kruszelnicka. This soprano endured changes in spelling of her name according to whether she was in Germany, Italy or Russia/Poland= Editor), was excellent and an inspiring actress. I met her personally in the week in endeavouring to obtain a record of her voice. She is a great favourite. The other artists from the opera we recorded were Gurski, (baritone), Grumcheski, (baritone), DeDour (Didur), bass. All excellent.

After the Opera I went to meet Darby. We went to the Variety performance. Among the performers were two American niggers trying to amuse the audience with ragtime and cake-walk. They went rather flat. Most of the artists of this show were Chansonettes or soubrettes who receive nothing for their performance, and even pay bonus to the house to allow them to show all the talent they can boast of in handsome dresses

and forms. Today we took up quarters in the Hotel Royal in Milner Str. where we have electric current.

17. Tues. We get our apparatus set up and make records.

18. Weds. Record-making.

19. Thur. Busy Record-making.

22. Sun. We made records in the morning, and took a carriage ride through the palace grounds. These are reached by magnificent Boulevard of broad dimensions, lined on either side by great residences. Today was beautiful, and the Boulevard was thronged with elegantly dressed promenaders. From the survey I got on the Poles on this occasion, I must say they average up a fine-looking and intelligent set. Especially are the women most handsome and stylish. Darby and I were rather undecided whether to award the prize to the women of Budapest or to Warsaw. The palace grounds (Palace of former Polish kings) were charming. We were especially attracted by the open-air theatre, where the stage is the ruin of some old castle, enclosing the stage with a semicircle of broken pillars, and setting on a small island that is separated from the by a narrow stream of water.

Our drive through the city showed us a beautiful and well-regulated municipality with good, well laid-out streets, plenty of parks, statues, fine public buildings. Especially are we struck by the number of old palaces, former residence of the fallen royalty. We are only sorry we cannot see more of the old historical places, but our instructions are to get through with Warsaw as early as possible.

There is the same injured feeling existing between Poland and Russia as between Ireland and England, but I think the cause of the former is more justified. They are treated rather tyrannically. For instance, Poland is a catholic country, and its church days and calendar fall on the same days as ours, but the Russian laws force them to observe the Russian calendar and church festival days, thus imposing a double stagnation of business. They must preference to Russian tongue in schools and all signs, theatre programmes, public notices of all kinds must first be in Russian, then in Polish. There are 50,000 Russian troops stationed around the city. The city itself has a population of 500,000 about. The Poles are hated by the Russians more than the Jews. Generally the Poles are known as deceitful and petty and grasping. I found them also. The singers would ask for their fee before singing. This has never happened before in my whole experience. Their deceit was exemplified in the way they used Napoleon during his invasion of Russia - how he had promised them their freedom for their assistance and how when he retreated from Moscow they closed their doors on his starving army.

However, we don't want to judge them too severely as they were great sympathisers with us during the Revolutionary War, sending us such great aids as Poluski, etc. (One assumes this to be a reference to the American War of Independence from the British=Ed.)

23. Mon. We finished up our work, and up to 7 o'clock were making and etching records of Gurski. By quick (work) we finished our packing, and had our baggage out of the hotel by 8 o'clock. Our hotel bill included 14R. charges for repairing the room under our "Lab". Last Friday night about 2 a.m. we were awakened by terrible battering on our door. The porter and three or four others wanted to know what terrible happenings were going on. The room below was all dripping with what might be blood or something deadly, and was falling on the face of the sleeping occupant. We went to our "Lab" and to our dismay found a bucket filled with old acid had sprung a leak, and the floor was flooded. We had the disagreeable task of sopping it up in our night-shirts

and expecting the manager up every moment to pitch us out bag and baggage.

At 11.15 p.m. I parted with Darby, he going by a later train to Vienna, and I to Berlin.

24.Tues. I arrived in Berlin at 11 a.m. The day was beautiful and Berlin appeared fascinating. I had a short conference with Mr. Birnbaum, and then went to lunch and for a drive. At 7 o'clock I called at Mr. Birnbaum's residence and dined with him. We had a very agreeable chat about the condition of the Russian business, and I left to catch the 10 o'clock train for Hanover, arriving there 2 a.m. I put up at Hotel Continental.

25.Wed. I arose at 10 o'clock, and then after coffee went to the factory, where I met Zip Sanders & Herbert & Jack Hawd, etc. I set my business aright and then went to lunch with Jack. Catching the 3.15 train I continued my uneventful journey to London, arriving there 8 o'clock Thursday morning.

I might mention the acquaintance of a little French lady whose sentimental propensities robbed me of 2 hrs. sleep on the steamer.

26.Thur. I proceeded to Royal's with my baggage, and after freshly attiring I went to the office, where I was greeted by all. I retired early.

I find my little Belgian sweetheart, becoming disheartened at my long absence, went to Paris only a few days ago. I telegraphed her I was in London.

29.Sat.(sic) I spent the afternoon with Mr. Owen making photographs, and after dinner we discussed the Russian situation.

30.Sun. I enjoyed a bicycle ride in company of Royal, Mrs. Owen, & following in a trap were Miss Owen and Mr. Owen. I stayed to dinner with Owens. Wrote up my diary this night. If the writing is unintelligible, it is because I sprained my wrist in tumbling from the wheel, and it is very stiff.

May. During this month I remained in London, living with the Royals. I maintained a regular domestic life that was devoid of any happening of interest, generally spending Sundays at Owen's. Sister Carrie sailed on S.S. Rhineland on Sat.19, and after a pleasant trip arrived in London Friday 1st. June.

Thurs.31. I attended the great Derby race with Toyal. We had the fortune of seeing the Prince of Wales and Prince Christian alight at the station from their special train. Derby day is quite a jubilee-day, and brings to Ascot a vast concourse of people, rich and poor, in a great variety of conveyances. A steady stream file down the dusty road from early morning as first come secure the best positions, as the race is in an open field. All are very well supplied with provisions, and between the eating, penny-catch shows, betting, they manage to have a jolly day.

The next event was a picnic party, comprised of Miss and Mrs. Owen, the Sparkses, Royals & Carrie & I and the children. This occurred at Windsor, on the banks of the Thames. In the morning we went through the Castle, then had lunch on the lawn, then a row on the river.

June.8. Friday morning Carrie & Miss Owen started for their trip to Lucerne.

13.Wed. Royal & I took the 10.30 train for Milan, by way of Bale. The latter station we reached at 7 o'clock a.m.

14.Jun. Lucerne 9 o'clock, where the girls (Carrie & Miss Jennie), met us in the station. We had but a short chat with them when we pulled out, and after a journey through the magnificent Alps & St. Gothard we reached Milan at 3 o'clock. We put up at the Grand Hotel Milan. We had with us both the new Johnson process (the use of wax masters instead of zinc= Editor) and the old etching process. The principal object of our visit was to obtain the voice of the Pope & the

famous Capella Sistina. We prepared our plant.

15 Dined at the Como.

17 We made an excursion to Venice, and spent the day going over the city in a gondola.

22 Dined with Walcott (another recording engineer=Editor) at Como. Saw opera "Barber of Seville".

24 Visited Cathedral & heard a beautiful choir service. Visited the Castle & Public Garden, where we saw a baby competition & some beautiful Italians.

25 Started for Rome. Monday 3 o'clock. Reached Genoa at 6 o'clock. Took a walk and a drive over this beautiful city. Genoa built on the sides of high hills, right on the seacoast surrounded by numbers of high mountains, each topped with a fort so it is fairly well protected. It has some beautiful and romantic parks. One in particular contains an artificial waterfall of great beauty. The parks containing great palms, The city is virtually built on the sides of the mountain, and many of the streets - or more properly, alleys - are staircases. Here is a very fine statue of Columbus. We took the midnight train for Pisa, arriving there at 4 a.m. Thursday morn.

26 Spent in Pisa. Here we visited the Cathedral, the wonderful leaning tower and the Baptistry. The Cathedral is large and striking, on account of the oddness of the use of white & black marble. The interior is very handsome and has some fine marble altars. Here also hang(s) the great lamp whose swinging is said to have suggested to Galileo the idea of the pendulum. The Church dates from the 11th. Century.

The Campanile, or clock tower, is the curious leaning tower, 13 feet out of the perpendicular. We ascended to the top - 179 feet - and had a fine view of the country. To look over the off-side makes the cold chill run down your back, and unconsciously you retract to the high side, fearing to over-balance by your pigmy weight the great mass.

We lounged around the town for the rest of the day watching the people, for in truth this is the most interesting part of a visit to a foreign land. Here was a market-place where farmers come to have their silk-worms cocoons weighed up and to dispose of.

We also visited the Campo Santo, burial ground. 53 shiploads of earth from Mount Calvary are used to inter the bodies in sacred soil. The frescoes on the walls were very interesting; one especially, where the artist tried to depict the triumphs of Death - Heaven, hell, the last judgement, and other horrible subjects. At 5 o'clock we took a train for Rome, arriving there at 11 o'clock. We put up at the Hotel Continental.

27 We went to Carliolatta's ship. Michaelis had not arrived. We stepped out to see the Pantheon, the only ancient adifice of Rome still in perfect preservation, erected 27 B.C. in reign of Augustus as a temple. It is now used as a church. It is lighted by a single aperture in the centre of the dome, 30ft in diameter. Here is Raphael's Victor Emanuel II & tombs. From here we proceed to the ruins of the Roman Forum, Colosseum, the Capitol, the Temple of Saturn, the Basilica Julia, the Arch of Constantine.

We went through these gigantic foundations, huge walls, and wondered at their size, grandure and preservation. Everything is on the grand scale, the great pillars, arches, columns. What grand buildings they must have been. Of course the great amphitheatre, or Colosseum, was of great interest. It recalls vividly the story of Quo Vadis and other stories of the Christian Martyrs. The seating capacity is 50,000 people. Around the sides one can see dens where the wild beasts were kept, and the cham -

bers for the gladiators and martyrs. Only $\frac{1}{3}$ of the huge structure remains, but the material in it is valued at £500,000. In the afternoon we had a conference with Sig. Federieche (?Federici), the party who is supposed to engineer us to the Pope's voice.

We decide to proceed to Naples that night. Evening we spent in an open-air music hall. At 11 o'clock we took the train for Naples, arriving there at 8 o'clock on the morn of

June 28th. We had not been here long before we discovered we were in an entirely different city from any other Italian city. The funniest sight is to see the drove of goats driven along the streets. Stopping in front of the different houses, they are milked at the consumer's door, or of necessity they are driven to the top story of a house. The cows are also milked in front of the consumer's door. We did not touch the milk the whole time we were here for fear of drinking goats' milk. Our appetite was also spoiled for macaronis while in this filthy city. We happened to look in the door of a macaroni shop, and to our disgust we saw a cat & kittens lying right in a bin of the stuff. However, we made up on fish and fruit. Both are fine. We stopped at a hotel near the store and dined.

29/30 we made 35 Neapolitan songs with mandoline and guitar accompaniment. Thus quickly discharging our work, we had Saturday and Sunday free to go sight-seeing.

July 1st. Saturday we started out early for Pompeii, the ruined city. The ride by railroad is full of interest as the track winds around the Bay of Naples & at the foot of Mt. Vesuvius. Especially fine views and pretty rural pictures are presented. The people have some very curious contrivances for irrigation. We passed Portici, built right over the ruins of Herculaneum, the sister city of Pompeii, and from whose excavations the most valuable trophies have been discovered. This is attributed to the fact that Herculaneum was the smaller and poorer of the two cities, and therefore attracted less attention from pillagers.

We reached Pompeii after an hour's ride. Pompeii was once a prosperous town of 20 or 30 thousand inhabitants, and was first destroyed 63 A.D.; afterwards re-erected with fine buildings of Roman design, and today we see the ruins of the re-erected city, destroyed before it was barely completed on 24th. August, 79 A.D.. The first symptoms of the awakening of Vesuvius was a shower of ashes covering the city to a depth of 3 ft. This gave the inhabitants warning, but many returned to secure their valuables, and then lava - red hot rapilli, pumice stone of all sizes - covered the town to a depth of 7 ft to 10 ft. The depth of the covering measures 20 ft. today.

From 1861 to 78 one hundred and sixteen human skeletons were taken out. 2000 are estimated to have perished.

The excavations today barely embrace half the town. The interesting relics are the forum, the theatres, and some magnificent residences. The wine shops and bakeries are very well preserved, and only recently, using the utensils right on the spot, some very fine bread was baked.

The houses are all massive, the streets well paved but very narrow, affording room for but one vehicle at a time. In some of the private houses some fine frescoes were found, and the colours are as fresh and bright as new. The rooms are all very small, 5 x 6 ft, or little more, and would seem to indicate the people were short in stature. The houses were without windows or doors, and no glass was used for light.

We saw some very disgraceful frescoes in the bordells. Especially suggestive was the sign on the

house front. Of these houses there was a large number, considering the size of the city. In a museum we saw the casts in lava of a number of the perished inhabitants in a state of horrible contortion and agony. Especially pitiful was a woman in the throes of childbirth.

We had dinner at the Swiss Restaurant, the while serenaded by some Neapolitan singers, and bored nearly to death by beggars and guides who wanted to take us to Vesuvius. (We did not know at the time, but one repulsive-looking beggar, an old man crawling on all fours, is discovered to be one of the wealthiest men in Naples. He was so horrible he spoilt our appetites.) With one of these we make arrangements to go for 7 frks each. The trip started with a carriage ride through the most interesting little vineyards. Indeed this ride was the best part of our excursion. Looking in an open door of the houses we could see the people engaged in their different occupations. Some were weaving with hand-looms, others were making macaroni and had it hanging on lines in the sun drying. Even the blacksmith, the shoemaker, the farmer were interesting because of the primitive utensils used. But the most beautiful of all was the ride under the orange & lemon trees and to see the great ball of yellow, golden fruit bearing down the branches.

After an hour's ride, we each mounted a thin, skinny horse, amid such a concourse of beggars, dirty kids, and loafers I have never seen before. With great difficulty we extricated ourselves from them. The guide gave each horse a terrible lash, and the poor beasts sprung forward with a start that nearly pitched us. I never received such a jolting in my life, and from this ride up the mountain on that skinny animal I was a week recovering. Finally, after riding through the famous Vesuvius vineyards, it became too steep for further progress of the horse and we dismounted and started a most laborious climb in such a giving, dusty, sandy ground that for every step forward you slid back two. Now the scene was most black and dismal - nothing but great heaps of ashes and pumice stone. But looking back, the most marvellous scenes of the Bay of Naples and the Mt. Capri spread before you.

At last we came to the top and approached the edge of the crater. A terrible feeling overcame you as you looked down that seething, hissing abyss. The sulphur fumes soon forced you back. Here and there the ground was broken, and a jet of steam issued forth; and to put an egg in, one would cook it in a short while. We collected bits of lava, sulphur, and pumice-stone, & then started to slide down that mountain. The Mt. is today about 4,000 ft. but is liable to add or lessen itself 500 ft. according to eruptions. Only a few months ago Vesuvius began to act wild, ejecting stones, fire & lava and the frightened inhabitants started to leave its vicinity.

July 2 Sunday. We took strols over the city and paid a hasty visit to the Museum Civic, where a great number of the relics, statues & mosaics from the buried cities are kept. We dined mid-day in a hotel where some Americans we ran across were stopping. In the afternoon we took a strole in the slums. The fete of St. Peter was celebrated last night and today, and the narrow streets were crowded with merry-makers, and the people were sitting in the streets eating roasted corn, nuts, and macaroni peddled by vendors. A night we visited certain sections where the carnival was being held and enjoyed the brilliant illuminations.

Monday 3rd. We took the 9 o'clock a.m. train in company with Will Michaelis and arrived in Rome about 3 o'clock after a hot and dusty ride.

* * * * * To be continued.



ASHOOGH RECORDS

DANCE SONGS (Armenian)

KG-328-DH

ԴԸԼՀԻՅ
(DULHEY)

YENOVK DER HAGOPIAN

with SAZ ACCOMPANIMENT
BY S. HAIDOSTIAN

*Not Licensed For
Radio Broadcasting*

Record Research

Paul Burgess found the record, at the left, in England during his holiday in May this year. It has a pale blue label with black lettering. We know nothing about it at all. Can some reader add to our knowledge? No country of origin is shown - which is unusual. It was not in any cover when found.

An interview between Jeff Link of Radio Solent with Peggy Cochrane (pianist) who was the wife of Jack Payne, dance-band leader.

JL It is no secret that I collect 78 rpm records and that I am especially interested in the big dance bands. So you can imagine how pleased I was to receive last Friday a copy of a book written by Peggy Cochrane (the tune-a-minute-girl) titled "We said it with music". Peggy is with me at this very moment in the Southampton studios.

It is very good to see you again Peggy.

PC It is very nice to see you Jeff.

JL I think it was Radio Solent which brought back that name "Tune-a-minute-girl" when we did a programme in 1972 . . .

PC Good gracious! Is it as long ago as that? . . .

JL We invited listeners to phone in and you played the tunes. You have a fantastic memory for tunes . . .

PC Yes, I think I have a better memory for tunes than I have for other things. That was great. I enjoyed it very much.

JL I enjoyed your book very much, and spent the weekend with it. It is the story of your life and your life with Jack Payne, and perhaps I can start by asking you what it is like to reveal all these details of your life with Jack.

PC It's not easy. I actually started this book some time ago and I did not know how to get along with it as I am not an author. About half way through I thought, "No I don't think so." I stopped it. After about another six months I tried again. Now I think it is all right; I don't know - it's my first offence, as you might say!

JL I think it is fair to say that it was a turbulent marriage and here are all the details revealed.

PC I think that one must be truthful when writing this type of book.

JL You have the sad episodes as well as the happy. I have the impression that after Jack returned to you after the absence for about three years he was a different man. Did you find him changed, yourself?

PC Oh yes, very much so. He was a difficult man, yet he always tried to do right. When he returned he was so sorry for himself and so sorry for me. It was terrible for a little while, but we go on together marvellously after a while. I said, "we are not going to talk about that". . . and we did not.

JL You were able to start again?

PC Oh yes. It was about 1964.

JL I should like to put in perspective how big a star Jack was when you first met him. You describe him as a super-star.

PC Oh yes, he really was a king-pin of the dance bands, that's for sure. He was a very nervy person and used to put them through their paces.

JL If I may quote from page 36 of your book. . . "In the very early days when Jack broadcast from Savoy Hill, and the programme was relayed through a million goose-neck speakers as the cat's-whiskers scratched on a million crystal sets every Sunday, it made him one of the most famous men in the country. The opening bars of his signature tune "Say it with music" was as much a signal for the nation to stop what it was doing and listen as it is now when they hear the theme music of "Crossroads" or "Coronation Street".

PC Oh yes, that is absolutely true - very much so. But I was not with him when he started, you know, not as far back as that.

JL But you were really concentrating concentrating on the violin weren't you?

PC Violin as well as piano, but I very much preferred the piano.

JL Did your parents try to influence you to continue with the violin?

PC My father was not at all interested in the piano. He wanted me to go all round the world as a classical violinist.

JL You were really a child prodigy.

PC I'm afraid so - isn't it awful! You mustn't mention it any more! I didn't come from a musical family. My mother was artistic and wrote poetry, but was not a bit musical.

JL When did you first discover that you had this talent - and even today you have perfect pitch.

PC I've always had that. My father discovered that when I was about three or four. He used to sing a few notes and I would copy it immediately.

JL How did you change your affections from violin to piano?

PC I used to practice for hours and hours. I had no childhood things that I could do. It was awful. I was not allowed to play tennis. My father said that I could play golf, but I did not like it. Then I got mad with him.

JL How much did you miss, for you were always practising, either the violin and then the piano? Did you miss the other things that other girls enjoyed?

PC I went to school only a minimum number of hours each week. The other girls could be nasty. They wondered where I went and what I did. They could not understand it at all. I was called Margaret at school. The others used to say "Margaret is a funny girl, what does she do, where does she go? I would have loved to play cricket with them, and other lovely things, but I was never allowed to. I always seemed to be trying to catch up on other things.

JL How did your first broadcast come about?

PC It was when I was at the Royal Academy of Music. It all seemed so casual. My friend was going to play the piano in a broadcast and I went along at her invitation taking my violin. She played some pieces that I knew, so I just joined in! Nobody complained afterwards.

JL When you acquired the name of the "Tune-a-minute-girl", you were one of the first to have a non-stop programme.

PC Yes, that came about through Eric Maschwitz. He gave me that idea. It was really very, very trying. It went on for a very long time - nearly a year; every week. From there I got on the Halls.

JL Let's listen to a little music. Jack Payne's band playing "Say it with music" which was written for him by Irving Berlin.

JL Did you try to travel around with Jack and the band?

PC Oh yes, I did. We went all over the place. We did all George Balck's tours all over the place. That was wonderful.

JL Was that the time that Jack and the band were going around in a fleet of cars painted brown and cream?

PC Oh no, that was before my time. I was playing in London in cabaret at that time. I had not met him then.

JL When did you first meet him?

PC It was while I was playing in Bournemouth. I was in the cocktail bar with a friend when he walked in. He said, "Good gracious, fancy seeing you, I'm Jack Payne." I replied, "I know, I'm Peggy Cochrane". It was rather funny. He had someone with him, and we all had some drinks together. He asked, "Have you a manager?". I confessed that I had not, so he suggested I see him the next day and that he would be my manager. As I was playing it had to wait a week. Then he became my manager, and that was the beginning of that!

JL It's known that Jack Payne was a very generous man.

PC Yes, he was absolutely futile with money.

JL Could you not change his habits?

PC Oh no, nobody could change his habits. He would give me money to run the home, but he never let me see the bills. When the bills came in he would put them in the wastepaper basket. In the end he went broke and I had

to keep him. Then for a long while he had a marvellous secretary who attended to all those things. I still keep in touch with her.

JL It must have been difficult for you bringing up your daughter with that financial situation hanging over your head.

PC It was, but my mother helped me with schooling.

JL You are a lady who has been always on the move.

PC Yes, very much so. Even now I cannot sit still and do nothing. As a child I used to go abroad with my father and that came through to me. But one cannot go to many places now as there seems to be strife everywhere. When Jack had monetary troubles we seemed to often change houses for smaller ones, and have to sell off some furniture.

JL Did you not do some talent-spotting for Jack when he had the band? Who did you find?

PC Well that was when we playing in Lower Regent Street. He also had an agency, so I was spotting for all sorts of things. . . . I found Carolle Carr, Bruce Trent and John Hanson. It would be nice to meet some of these people again some time.

JL What about those last years with Jack? You all seemed so happy then you realised that he had a terminal illness. Did you discuss it with him?

PC Never. He might have been terrified. Then he became terribly ill, but I would not put him away in a nursing home. I looked after him right to the very end. He was talking about show-business up to a few minutes before he died. He said he wanted something to eat, so I prepared an egg, but he had died.

JL What are you doing now?

PC I'm playing at a hotel in Bognor. They're lovely people there.

JL Before we play out with another Jack Payne record, "Happy days are here again" I'll mention your book, "We said it with music" published by New Horizon at £3.95 and that I will treasure in my book collection.

Book Review by Jeff Link

"We Said It With Music" - The story of Peggy Cochrane and Jack Payne.

written by Peggy Cochrane.

published by New Horizon. £3.95

It is almost ten years since the death of bandleader Jack Payne (December, 1969), and perhaps it is this passage of time which permits Peggy Cochrane to write so candidly. After all, her life with Jack Payne was not all 'Moonlight and Roses', and Miss Cochrane admits that it would have been impossible for her to have published her autobiography any sooner. Certainly, since Jack Payne's death, all her energy has been directed towards rebuilding her own musical career, which, after exciting beginnings, had become overshadowed by that of her famous bandleader husband.

Peggy Cochrane was born into a deeply religious family, her 'Mumsie' (as she always called her mother), having been brought up in the strict Scottish Presbyterian faith. Fortunately for Peggy, the family was also very musical, and it was not long before her musical talent was discovered. At the age of three her parents realised Peggy had been gifted with 'perfect pitch', and from then on, to quote from an early chapter of the book -

"My life seemed to consist of nothing but a series of squeaks coupled with constant violin practice."

Then at the age of fourteen she won a scholarship at the Royal Academy of Music. It would have been easy for to have succeeded as a virtuoso violinist - as a child she was only just able to talk her parents out of sending her on a world tour as a child prodigy. Despite broadcasts and recordings as a violinist, fate had decided Miss Cochrane would become much more famous with another instrument - the piano. Before

long, B B C broadcasts had tagged her 'The Tune a Minute Girl', after a non-stop music programme devised by Eric Maschwitz. In which year was it that this programme started on the B B C? The fact that this question has to be asked reveals one major drawback with this delightful book - I wish Miss Cochrane had included a few more dates, for those of us with insatiable appetites for such things. If not, perhaps a more chronological approach to the book would have allowed a more informed guess at some of the dates.

That Jack Payne had a quick-fire temper is no secret. In one chapter we read the account of one such display, early in 1933, which resulted in the loss of two of his star players - Jack Jackson and 'Poggy' Pogson.

"One day, Jack Payne was in a particularly bad mood, and during a band rehearsal the object of his temper was 'Poggy' Pogson, who was a personal friend of Jack Jackson's. Apparently 'Poggy' could do nothing right, and this state of affairs grew worse and worse until Jack Jackson could bear it no longer, and stood up in the band in the back row of the brass section, yelling at Jack: 'If you don't lay off him I'll come and beat you across the head with this trumpet.' Payne instantly replied 'You're fired!'

"Too late," said Jackson, 'I've just quit, come on Poggy.' They both got up and walked off, accompanied by cheering from all the rest of the band"

Nevertheless, Jack Payne was, it is clear, a very generous, and it was this attribute which led to his eventual bankruptcy. Although Miss Cochrane was well aware of Jack's failing as a businessman, she knew he would not tolerate a woman interfering with his financial affairs.

In spite of his faults, and a long separation up to the middle 1960's, it is obvious their relationship ended the way it had begun, with both partners very close and deeply in love.

"On 6th December, 1969, Jack asked for a poached egg for his lunch, and I went to get it for him. I always had my meals in his room and he had his sleep afterwards. This particular day, after he'd finished his meal, I pulled the curtains across and he prepared to go to sleep. He complained that he had pins and needles in his hands, so I held them and tried to get the circulation back. He closed his eyes and I kissed him and tiptoed out. Three minutes later I peeped back into the room to see if he was all right, and my darling had gone."

I am pleased that Time, being the great healer, has helped Peggy Cochrane to be so honest in her autobiography.

BACKWARDS RECORD

GHM Productions, a new Brighton-based record company, has released what it believes to be the world's first backwards playing 45 rpm single - the record plays from the centre outwards. (The Company had thought it to be the world's first backwards playing record ever, until someone told it about Pathe centre-starts!)

'Like a Dream' by Freda Gothenberg, is produced by Nigel Gray, and then the record had to be cut on a very old disc recording machine which was used during World War II. It had to be specially modified to work backwards at 45 rpm, as previously there has been very little call for this genre of recording.

Well in these days of picture discs, coloured vinyl, and 'singles' the size of LP's, it must be hard to find a new gimmick. Collectors of such musical products of the 1970's will, no doubt, be glad the 'backwards' idea was put forward. After all, kcimmig a sdeen gnihtyreve, yadot.

The address of the company is, GHM Productions, 400 Portland Road, Hove, Sussex Phone Brighton 417098.

It seems that even some readers inside the British Isles are uncertain of what is available on reissue labels of items which started life as 78 rpm discs. We start the ball rolling with WORLD RECORDS which is a part of the EMI organisation. Deletions are rare on this label, but do not assume that to mean never!

- SH 113 Cicely Courtneidge & Jack Hulbert
SH 115 Fritz Kreisler & London Philharmonic Orch / Barbirolli
Brahms Violin Concerto
SH 116 Peter Dawson - Songs of travel & the open road
SH 117 Dido & Aeneas (Purcell) with Schwartzkopf & Flagstad. Mermaid
Festival Orchestra / Geraint Jones
SH 118/9 British Dance Bands - Roy Fox, Harry Roy, Ray Noble, Lew Stone.
SH 120 Maurice Chevalier - The early years.
SH 123 Paul Robeson
SH 124 Gershwin's 'Lady be Good' - original London cast with Adele and
Fred Astaire & George Gershwin.
SH 126 George Formby
SH 127 Jack Hylton - The early years
SH 128 Vaughan Williams conducts his Symphony No.4. BBC Symphony Orch.
SH 129 Binnie Hale - Spread a little happiness
SH 130 Oh what a lovely war - original recordings from 1914-18.
SH 131/2 Un ballo in maschera (Verdi) with Gigli, Canigli, Barbieri with
Orch. & Chorus of Rome Opera House under Tullio Serafin.
SH 133 Sibelius Symphony No.4. & other works conducted by Beecham.
SH 134 Beethoven Symphonies Nos. 1 & 4. BBC Symp. Orch / Toscanini.
SH 135 Peter Dawson - Songs of the sea
SH 136 Bobby Howes - She's my lovely.
SH 138 Edith Day
SH 139 Sir Edward Elgar conducts his Symphony No.1 & Prelude 'The
Kingdom'
SH 140 Henry Hall & the B B C Dance Orchestra
SH 141 Billy Cotton & his band
SH 142 Mozart Piano Concertos Nos. 19 & 21 Schnabel & London Symp.
Orchestra conducted by Sargent.
SH 143 Jack Payne & the B B C Dance Orchestra.
SH 144 Gershwin's 'Funny Face' - with Adele & Fred Astaire & Gershwin.
Original London cast.
SH 145 Music Hall to Variety - Matinee
SH 149 " " " - First House
SH 150 " " " - Second House
SH 146 Al Bowlly
SH 147 Sir Thomas Beecham in Rehearsal - An unique collectors' item
recorded just after World War II.
SH 148 Berlioz - Hamlet March; Extracts from Romeo & Juliet; Les
Troyens, etc. London Philharmonic Orch / Hamilton Harty.
SH 151 George Formby
SH 153/4/5 Aida (Verdi) with Pasero, Bechi, Caniglia, and Rome Opera
Orchestra & Chorus cond. Tullio Serafin.
SH 156 Maurice Chevalier
SH 157 Schumann - Frauenliebe und Leben - & other lieder.
Elisabeth Schumann with Gerald Moore, etc.
SH 158/9/60 Mozart - Die Zauberflöte. Cast includes Husch, Lemnitz,
Roswange, Strienz. Berlin Philharmonic Orch / Beecham.
SH 162 Edward Elgar conducts his Falstaff & Enigma variations.
SH 163 " " " " Symphony No.2
SH 164 Alice Delysia
SH 165/6 The Savoy Bands - Savoy Orpheans & Savoy Havana Band.
SH 167/8 Carroll Gibbons Story - with his various orchestras
SH 169 The Maid of the Mountains - Original London Cast with José
Collins & Thorpe Bates.
SH 170 Gracie Fields - Stage and Screen
SH 171 Jerome Kern in London - Original casts of Cat & the Fiddle; Blue
Eyes; Music in the Air; Three Sisters; Wild Rose.
SH 172 Henry Hall & his dance band
SH 173/4 Sibelius - Symphonies Nos. 3, 5, 6, 7, and Pohjola's Daughter;
Karelia Suite Nos. 1 & 3. London Symphony Orchestra/Kajanus &
Finnish National Orchestra / Schneevogt.
SH 175 Edward Elgar conducts his Cello Concerto; and choral extracts
from Hereford Cathedral. Beatrice Harrison, cello.
SH 176 Vincent Youman's 'No No Nanette' & 'Hit the Deck' with orig.
London Casts, including Binnie Hale, Seymour Beard, G Grossmith
Stanley Holloway, Ivy Tresmand.
SH 177/8 Presenting Lew Stone & his dance band, 1934/5
SH 179/80 Noël Coward - The great shows.
SH 181/2 Strauss - Der Rosenkavalier extracts with Lehmann, Schumann,
Mayr. Vienna Philharmonic Orchestra / Robert Heger
SH 183 Rodgers & Hart in London. Original cast recordings from the
1920's and 1930's
SH 184 Layton and Johnstone
SH 185 George Gershwin in London
SH 186 Gertie Millar - songs from Our Miss Gibbs, The Quaker Girl, etc.
SH 187/8 Harry Roy & his dance band
SH 189 Billy Mayerl - King of Syncopation
SH 190 Jack Hylton & his dance band
SH 191/2 Sibelius Symphonies Nos. 1 & 2. etc. London Symphony Orchestra/
Kajanus.
SH 193/4 Mahler Symphony No. 9 - Adagio
Wagner - Siegfried Idyll. Vienna Philharmonic Orch/ Bruno
Walter
SH 195 Schubert - Impromptus (complete) Edwin Fischer
SH 196 Ravel conducts and plays. Songs sung by Madeleine Grey.
SH 197 Bands on Film - Harry Roy / Nat Gonella
SH 198 Ray Noble plays Ray Noble
SH 199 The very best of Sir Harry Lauder
SH 200 Will Fyffe
SH 206 Roberto Inglez
SH 207 Sibelius conducts Andante Festivo with Finnish Radio Orchestra
En Saga (Sibelius) - Heifetz/ London Philharmonic Orch/Beecham.
SH 208 Frances Gershwin sings songs for George & Ira Gershwin
SH 209 Ravel conducts his Piano Concerto with Margaret Long/Symph. Orch.
Prokofiev plays Piano Concerto No.3 with London Symp.Orch/Coppola
SH 210 Jack Jackson and his dance band
SH 213 Britain can take it - World War II songs with Noël Coward, Tommy
Trinder, George Formby, Doris Hare, Arthur Askey.
SH 214 Gershwin's 'Primrose' - original cast of the show written specially
for London. Plus, piano solos by Gershwin.
SH 215 Geraldo and his orchestra
SH 216 Ivor Novello - Original casts of 'Crest of the wave', 'Gay's the word'
'Arc de Triomphe'
SH 217 Movie Star Memories - songs by Frances Day, Anna Neagle, Conrad Veidt,
John Mills, Lilian Harvey, Pola Negri, John Gielgud, Paul Robeson, etc.
SH 218 Jack Hylton plays the music of de Sylva, Brown & Henderson.
SH 219 Jack Harris & his dance band
SH 220 Original Dixieland Jazz Band - The complete London recordings
SH 223 Brahms Piano Concerto No.1 Arthur Schnabel with London Philharmonic
Orchestra / George Szell.
SH 224 Delius - Violin Concerto. Albert Sammons/Liverpool Phil/ Sargent
SH 225 Maurice Winnick & his dance band
SH 227 Lambert - Rio Grande : Francaix - Piano Concerto in D : Hahn
Piano Concerto : Milhaud - Scaramouche
SH 229 Makin' Whoopee - British Dance Bands play the music of W. Donaldson
SH 230 Beethoven - Variations on 'Ich ben der Schneider Kakadu'. Archduke Trio
Archduke Trio. Alfred Cortot, Jacques Thibaud, Pablo Casals.
SH 234 Sophie Tucker - 1920's & 1930's
SH 235 Beethoven Symphony No.6 (Pastoral). Orch. dell'Augusteo Rome / de Sabata
SH 237 Sibelius - Symphony No.4 in A minor Op 63 : Luonnotar Op 70. Finnish
National Orch/Schneevogt (recorded 1934 - previously unissued) :
Oceanides Op 73. BBC Symp. Orch / Adrian Boult (1936)
SH 240 Jerom Kern's 'Showboat' and 'Sunny' - Original London Casts - Edith
Day, Paul Robeson, Jack Buchanan, Binnie Hale.
SH 243 Richard Strauss: Oboe Concerto - Vaughan Williams: Concerto for oboe
& strings - J S Bach: Concerto in A Maj. Leon Goossens with
Philharmonia Orch. cond. Alceo Galliera & Walter Susskind.
SH 244 Silver Jubilee 1935. Thanksgiving service in St. Paul's Cathedral &
Royal Command Music Hall performance.
SH 245 Songs of the Silver Jubilee 1935.
SH 246/7 Annette Hanshaw Vols. 1 & 2
SH 248/9 The Six Swingers 1934 / 1935 / 1936
SH 250 The Piccadilly Hotel Bands
SH 254 Sigmund Romberg: Desert Song / New Moon. Original London casts.
SH 255 Albert Sandler's Serenades
SH 256 Ivor Moreton & Dave Kaye - piano duets
SH 257 Syd Lipton & his Grosvenor House Band
SH 258 Music from the movies - Louis Levy & Gaumont British Symphony
SH 259 Felix Mendelssohn's Hawaiian Serenaders
SH 260 The music of Vivian Ellis played by the great British dance bands.
SH 263 Vivian Ellis: Streamline & Jill Darling. Various original artistes.
SH 264 The Monte Rey Story 1934 - 1950
SH 265 Harlem comes to London. Various artistes from Harlem
SH 266 Pennies from Heaven. Dance music from the 1930's
SH 267 Nacio Herb Brown's music played by the great British dance bands.
Two-record L.P.'s - -
SHB 21 Ambrose & his orchestra 1928 - 1932
SHB 30 Bert Firman & his bands
SHB 33 Roy Fox & his band
SHB 35 Irving Berlin's music played by the great British Dance Bands
SHB 39 Jazz in the Thirties
SHB 41 Those Ragtime Years 1899 / 1916
SHB 42 Ridin' in Rhythm 1933 - 1939 - various US jazz artistes
SHB 45 George Gershwin's music 1920/28 played by the g.B.d.b.
SHB 46 Joe Loss and his dance band
SHB 28 'Hutch' - Leslie Hutchinson sings at the piano
SHB 29 Fats Waller in London
SHB 31 Jack Smith - The Whispering baritone.
SHB 23 Ivor Novello - The great shows
SHB 25 Highlights from the Co-Optimists
SHB 26 Cole Porter in London - Original London casts sing from Porter's shows
SHB 34 Jerome Kern in London 1914 - 23 - London casts
SHB 37 Rudolf Friml in London. Original London casts
SHB 43 On the Halls. Original music hall artists
SHB 44 Noël Coward - The Revues
SHB 22 Music Hall - Top of the Bill. Original Music Hall artistes
SHB 20 (five records) Mozart - Nine great symphonies
SHB 27 Beethoven Quartets Nos.9,11,15. Busch Quartet
SHB 32 Delius - early recording 1927-38; 1948, cond Sir Thomas Beecham
(5 records)
SHB 38 Beethoven Quartets 12, 14, 16. Busch Quartet
SHB 40 (3 records) Handel: Messiah. cond Sir Malcolm Sargent.
SHB 47 (3 records) The Art of Tiana Lemnitz
SOC 195/6/7 Mozart : Così fan Tutte, including Schwarzkopf, Bruscantini, Otto.
Philharmonia Orch. cond Karajan
SOC 230/1/2 Richard Strauss - Capriccio. Gedda, Fischer-Dieskau, Hotter
Schwarzkopf. Philharmonia Orch. cond Sawallish
SOC 240/1 Messenger - Veronique. Mesple, Guiot, Benoit, Dens. Lamoureux Orch.
cond. Hartemann
SOC 244/5 Gilbert & Sullivan - Mikado. Sadlers Wells Chorus, Soloists &
Orch. cond. Alexander Faris.
More recent releases - mainly single LP's :-
SH.268 G.B.D.B. play the Music from Disney Movies
George Scott Wood, Joe Loss, Henry Hall etc.
SH.269 A Programme of Light Orchestral Favourites
Jack Hylton and His Orchestra including The
Selfish Giant, Nell Gwyn Dances No.1, 2 & 3
SH.273 All Our Own Work - Famous Songwriters perform
their own compositions including Nat D. Ayer,
Johnny Green, Irving Caesar, Ray Henderson etc.

17227	Nov.07	T. Bryce baritone	Early in the morning (Lauder)	17314	Jan.07	Charles Sullivan, bar.	Still as the night
17275	"	Fred Lancaster, comic	Moving Day (Victoria Monks' success)	17315	"	"	'Tis I (Pinsuti)
17228	Dec.06	T. Bryce baritone	She is my Daisy (Lauder)	17317	"	Cantor E. Spero	Kol Nidrei
17229	"	"	Hey Donal' (Lauder)	17318	"	"	Boruch Habbo
17230	"	"	Sandy McCluskey (Lauder)	17319	"	"	Eitz Chaayim
17231	"	Royal Military Band	Second to none, march	17320	"	"	Obveyoum Simchaschem
17232	"	"	La Kraquette	17321	"	"	Tekaa Beshoufor godowl
17233	"	"	Through the night to light, march	17322	"	Cantor J. L. Geffen	Ikabshoufar godowl
17232	Nov 07	"	La Kraquette	17323	"	"	Boruch Habbo
16381	"	"	l'Estudiantina, valse (Waldteufel)	17324	"	"	Mehalkail Chayim
(Note: 16381 originally issued as by La Garde Republicaine)				17325	"	"	Brochoh
17234	Dec.06	A. Heather, tenor	The Pilgrim of Love	17326	"	"	Ma Touvu
17235	"	Meistersingers Brass Quartette	The first Nowell	17327	"	Cantor H. Davids	Odom yesodon Meofor
17236	"	"	The Manger Throne	17328	"	"	Eitz Chayim
17237	"	"	Night, lovely night	17329	"	Miss L. Douste de Fortis, vocal	Farewell Song (White)
17238	"	"	O, hush thee my babe	17330	"	Florence Unwin, sop.	For all eternity (Mascheroni)
17239	"	Sig. Constantino, bass	Faust - Dio dell'or (Gounod)	17331	"	"	The Geisha - Jewel of Asia (L. Jones)
17240	"	"	Don Carlos - Aria (Verdi)	17332	"	"	My castle in Spain
17241	"	"	Ernani - Infelice e tuo (Verdi)	17333	"	Pheroze K. N. Kabraji (in Gujarati)	Sohrab & Rustom-Tehmina's lament at
17242	"	"	Mefistofele - Prologo (Boito)	17335	"	"	Sohrab's parting.
17243	"	"	Mefistofele - Ballata (Boito)				
17244	"	"	(A) Mefistofele - Serenata (Boito)	17334	"	"	Rag Khamach Dadro Bhuliu
17245	"	"	Lucrezia Borgia - Vieni.... Venedetta (Donizetti)	17336	Oct.07	A Warwick Evans, cello	The broken melody (van Biene)
17246	"	"	Simon Boccanegra - Il Lacerato (Verdi)	16345	"	Charlie Rogers, banjo	Finale of William Tell Overture (Rossini)
17247	"	"	Mefistofele - Fischio (Boito)	17337	Jan.07	A Warwick Evans, cello	Reverie (Dunkler)
17248	"	"	La Sonnambula - Vi ravviso (Bellini)	17338	"	"	Serenade (Squire)
(Note: In February, 1907, Constantino was styled as Constantino THOS, bass)				17339	"	A.W. Evans, cello & H.D. Nisbett, flute.	Serenade (Titl)
17249	"	Sam Mayo, comedian	The most miserable man on earth	17341	"	A. Cunningham, bar.	Down the vale (Moir)
17251	"	"	The Chinaman	17340	"	"	The veteran's song (S. Adams)
17252	"	"	At a minute to seven last night	17342	"	W. H. Berry	One of the upper ten
17254	"	Covent Garden Choir	Il Trovatore - Gipsy Chorus (Verdi)	17343	"	"	On the piano
17256	"	"	Rigoletto - Zitti, Zitti (Verdi)	17344	"	Vera Warwick Evans, violin	Concerto in E minor-Adagio (Bruch)
17253	"	"	Rigoletto - Scouendi uniti (Verdi)	17345	"	"	Concerto in E. Min.-Andante (Mendelsöhn)
17257	"	"	La Sonnambula - In Elvezia v'ha (Bellini)	17346	"	W. H. Berry	The runaway motor car
17258	"	Harry Thornton, bari.	The Skipper (Jude)	17347	"	"	Adverts
17259	"	Albert Fransella, flute.	Valse Brillante (Godard)	17348	"	"	We are four jolly good fellows
17260	"	"	There is nae luck about the house - air varie	17349	"	Joseph Batten, piano	The mermaid and the wind
17261	"	"	The swallow's flight	17350	"	Luis Alvarez Udell, tenor	I Pagliacci - Serenata (Leoncavallo)
17262	"	"	The shepherd's idyll	17351	"	"	Rigoletto - Questa o quella (Verdi)
17263	"	Fred Lancaster, comic.	Wait till the work comes 'round	17352	"	"	Pesares, cancion Espagnol
17265	"	Florence Unwin, soprano	Angus Macdonald (Roedel)	17353	"	Cantor E. Spero	Mee Shebetrach
17264	"	"	In the valley where the bluebirds sing	17354	"	John M. Hay, comedian	Rip van Winkle - Ah! Where's my girl?
17266	"	"	Under the Deodar	17355	"	"	Early in the morning
17267	"	"	When the heart is young	17356	"	Cantor E. Spero	Unuppeni chatceyenco
17268	"	Harry Thornton, bari	Thora (S. Adams)	17357	"	A. Heather, tenor	Margarita
17269	"	"	Will o' the Wisp (Cherry)	17358	"	"	The sailor's grave
17270	"	"	Glorious Devon (German)	17359	"	"	My pretty Jane
17271	"	Bantock Pierpoint, bari.	Put me by the moonlight, alone	17360	"	"	Serenade (Scubert)
17272	"	"	Jess Macfarlane	17361	"	Vera Warwick Evans, violin	Fen Follett (Papini)
17273	"	"	The jolly sailor	17362	"	"	Gavotte et musette
17274	"	"	The corporal's ditty (Squire)	17363	"	P. K. N. Kabraji, in Gujarati.	Fareedom - variations on Rag Chatrang
17275	"	Fred Lancaster, comic	Moving day	17364	"	"	Bholi jan - The evils of money
17275	Nov.07	"	Moving day	17365	"	"	Sohrab & Rustom - Sohrab urges his uncle
17277	"	Thomas Bryce, bari.	Early in the morning (Lauder)				
17276	Dec.06	Fred Lancaster, comic	Take me back to London Town (V. Monks' success)	17366	"	A. Heather, tenor	Rose of Persia - Drinking Song (Sullivan)
17277	"	W. H. Berry, comedian	Sally in the ballet	17367	"	"	Jocelyn - Berceuse, Angels guard thee (Godard)
17278	"	"	Jenny, my own true love - burlesqued	17385	Mar.07	A. Rose, tenor	Old world serenade
17279	"	"	The Spring Chicken - I'm fond of my blonde	17386	"	"	The Irish emigrant (Barker)
17279	Feb.07	"	The Spring Chicken - I'm fond of my blonde	17387	"	"	Chorus, Gentlemen (L'hr)
17008	"	"	Say no more about it	17388	"	"	A soldier's toast (Airlie Dix)
17280	Dec.06	H. McRobie, bass	Hybrias, the Cretan (Elliott)	17389	"	A. F. Dubbins, piano	Ye banks and braes o' bonnie Doon
17281	"	"	Down in the deep	17390	"	"	The yellow haired laddie
17282	"	"	King of the Elves (Dawes)	17391	"	S. Smith, violin	Melodie (Tchaikovsky)
17283	"	"	The Windmill (Nelson)	17392	"	"	Chanson sans paroles (Tchaikovsky)
17284	"	C. Sullivan	The Sorcerer - The Curate's Song (Gilbert, Sullivan)	17393	"	Mme. Costi Giancopulo, soprano	A thousand times my beloved
17285	"	"	Come back to Erin (Claribel)	17394	"	Mary Peddle, contralto.	The raggle taggle gipsies
also 17285 credited to Alfred Heather, tenor				17394	"	Jean Cokkins, tenor (Greek)	I Pagliacci - Arioso (Leoncavallo)
17286	Dec.06	Will Ballard, comic	The blue moon				
17287	"	"	Father's box of tool's				
17288	"	"	Billy Muggins				
17289	"	"	All the days of the week				
17290	Jan.07	A. Warwick Evans, cello.	Ballada				
17291	"	"	Le Cygne				
17292	"	Vera Warwick Evans, violin	Cavatina (Raff)				
17293	"	"	Moto Perpetuo (German)				
17294	"	George Foyle, comedian.	Sweetheart, the drums are beating				
17295	"	"	Come, my lad, be a soldier				
17296	"	"	Sweet Saturday night				
17297	"	"	Susannah's Long Stocking				
17298	"	Thomas A. Davies, tenor	The old green isle				
17299	"	Charles Sullivan, bass	The wearing o' the green				
17300	"	Royal Military Band	For ever, marche americaine				
17301	"	W.H. Berry, comedian	"See See" (Chinese opera) - British Slavery				
17302	"	W.H. Berry.	Tom Bowling (Dibdin) - parodied				
17303	"	"	The Mayor of Muckemdyke				
17304	"	A. Heather, tenor	She wore a wreath of roses (Knight)				
17304	"	Nettie Carpenter, violin	Romantische Stücke No.1				
17304	Oct.07	"	Romantische Stücke No.1.				
16223	"	H.M. Scots Guards (cond. Wood)	Rendezvous, intermezzo (Aletter)				
17305	Jan.07	Alfred Heather, tenor	Judas Maccabeus - Sound the alarm (Handel)				
17306	"	"	St. Paul - Be thou faithful (Mendelsöhn)				
17307	"	W. G. Webber, bass	Snowflakes				
17308	"	"	The Pirate Bold				
17316	"	Charles Sullivan, bar.	The bell ringer (Wallace)				
17309	"	W. G. Webber, bass	The rose of my heart				
17310	"	"	Starlight				
17311	"	"	On the dear old shore				
17312	"	Edward Cantrel, vocal	On the banks of the Wabash				
17313	"	"	The girl I loved in sunny Tennessee				

(Note: The above two sides were reported recorded, but may never have been pressed for sale)

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19,000 series 10 5/8 inches. Instrumental. Single-side. Information= periodicals

19076 Jan.05 J. P. Hughes, clarinet Ye banks and braes of bonny Doon, variations
19078 " " The carnival of Venice, with variations
19079 " " The keel row, with variations
19080 " " The blue bells of Scotland, with variations

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20,000 series 12-inch diameter, single-sided. Recorded in Milan by P. J. Packman and Otto Weitzig in the spring of 1905.

The artistes, from the La Scala Opera, were recorded and the records issued without disclosing their names, so far as can be ascertained. The numerical series appears to progress with an alphabetical order of operas from which the arias have been recorded - until reaching 20105. Did the "N" indicate Neophone? Sources and dates of issue from periodicals.

N20001	Apr.05	Tenor	l'Africana (Meyerbeer)	O Paradiso
N20002	"	Baritone	"	All'erta mariner
N20003	"	Tenor	Aida (Verdi)	Morir si pura e bella
N20004	"	Tenor	"	Celeste Aida
20005	May 05	Soprano	"	Ritorna vincitor
N20006	Apr.05	Baritone	"	Q'est assisa ch'io vesto
20007	May.05	Tenor	Andrea Chenier (Giordano)	Undi all'azzuria spazio
N20008	Apr.05	Baritone	Ballo in Maschera (Verdi)	Eri-tu che macchiavi
N20009	"	Tenor	"	La rivedro nell'estasi
N20010	"	Tenor	"	E scherzo od e fellia
20011	May 05	Baritone	Il Barbiere di Seviglia (Rossini)	Largo al factotum
N20012	Apr.05	Bass	"	La calunnia
20013	"	"	"	"

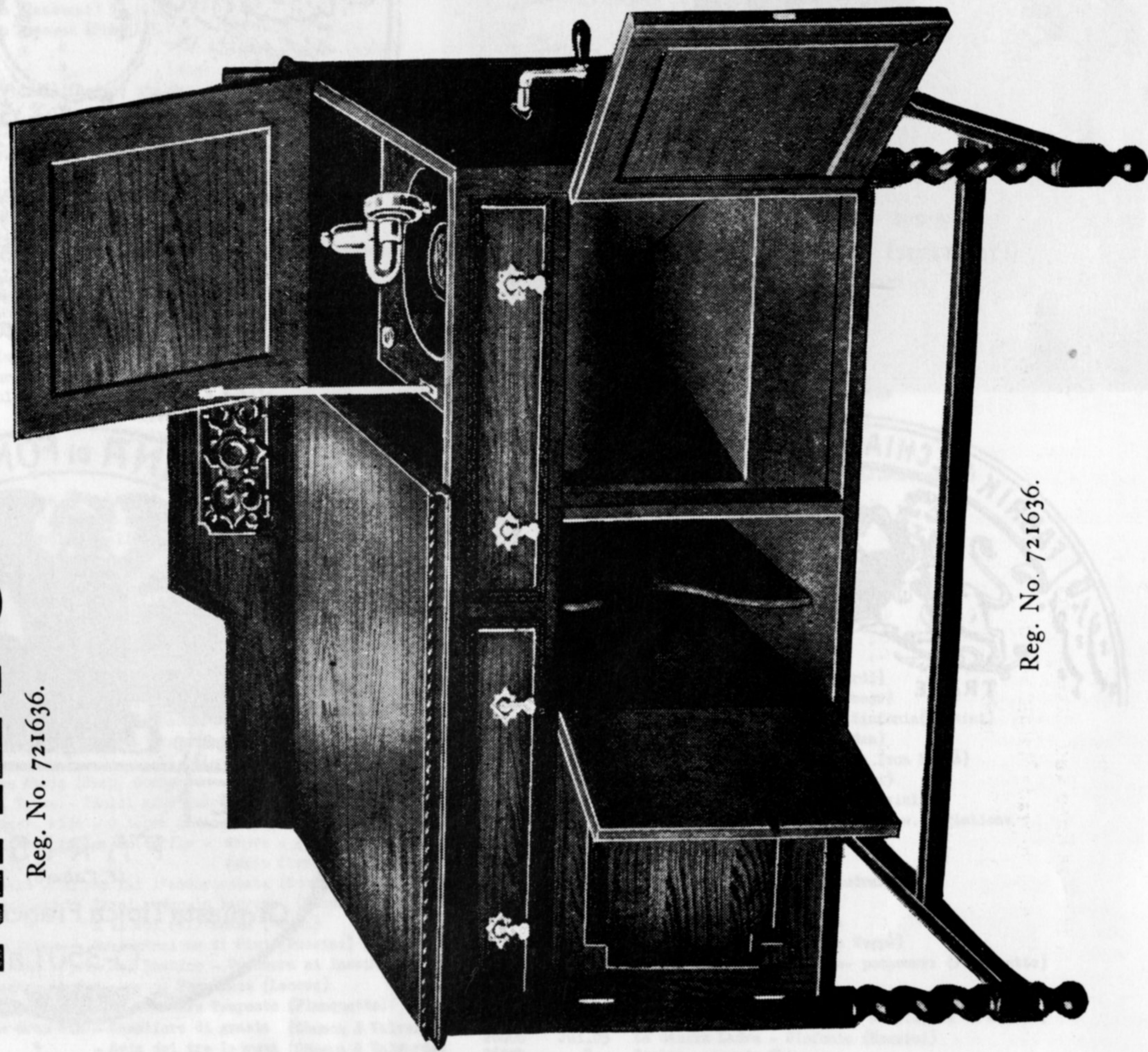
20014	May 05	Tenor	Il Barbiere di Siviglia (Rossini) Ecco ridente in cielo	20159	May 05	Baritone	La Dottrina in Musica, canzonetta
20015	"	Tenor	La Boheme (Puccini) Che gelida manina	20161	"	Baritone	Canzone dell'usignuolo (Il venditore d'uccelli)
N20016	Apr.05	Bass	" Vecchia Zimarra	20163	"	Duetino	Do re mi fa
20017	May 05	Soprano	" Si mi chiamano Mimi	20165	"	?	Funiculi, funicula (Denza) canzone Napoletana w. coro
20018	"	Soprano	" Valzer di Musetta	20169	"	?	La Polenta, canzone w. coro
20019	"	Tenor	Carmen (Bizet) Il fiore che avevi a me tu date	20171	"	?	O Sole Mio (di Capua) canzone Napoletana
N20020	Apr.05	Baritone	" Sortito del Toreador	20179	"	Scena Comica	l'opera del maestro Fastissa
N20021	May 05	Soprano	Cavalleria Rusticana (Mascagni) Voi lo sapete	20181	"	Scena Comica	El Mar de Venter
			(Note: Printed as 20059, which see)	20183	Jun.05	Scena Comica	Una seduta alla camera
N20022	Apr.05	Tenor	Cavalleria Rusticana (Mascagni) Sicilians	20185	"	Scena dal Vero	Uscita del Colonnello Galliano del Forte di Makallé
N20023	"	Tenor	"	20187	"	Scena dal Vero	La partenza delle Truppe per l'Africa
20024	May 05	Tenor	Contessa d'Amalfi - Tra i rami fulgida	20189	"	Scena dal Vero	Alle Grandi Manovre
N20025	Apr.05	Bass	Don Carlos (Verdi) - Dormiro soli	20193	"	Scena Comica	Una Prova in Orchestra
N20026	"	Bass	l'Elisir d'Amore (Donizetti) Udire, undice, o rustici	20195	"	Scena dal Vero	Scipoera Generale
20027	May 05	Tenor	" Una furtiva lagrima	20197	"	"	La Partenza del Treno
20028	"	Tenor	Ebrea - Rachel allora che Iddio				
N20029	Apr.05	Tenor	Ernani (Verdi) Come rugiada al cespite				
20030	May 05	Bass	" Infelice e tuo credevi	20,000	Suffixed B series	12-inches	single-sided, recorded by La Scala, Milan Artistes
20031	"	Baritone	" O dei verd anni miei				Source and dates from periodicals.
20032	"	Soprano	" Ernani, Ernani, involami	20001B	Jul.05	Tenor	l'Africana - O Paradiso (Meyerbeer)
N20033	Apr.05	Tenor	" Solingo errante e misero	20013B	"	Tenor	Faust - Prologo (Gounod)
20034	May 05	Soprano	Faust (Gounod) Aria del Gioielli	20027B	"	Tenor	l'Elisir d'Amore - Una furtiva lagrima (Donizetti)
N20035	Apr.05	Tenor	" Salve o dimora	20037B	"	Tenor	La Favorita - Spirito Gentil (Donizetti)
N20036	"	Baritone	" Dio possente, Dio d'amor	20047B	"	Tenor	La Gioconda - Cielo e mar (Ponchielli)
N20037	"	Tenor	La Favorita (Donizetti) Spirito Gentil	20052B	"	Tenor	Dept. nou tremar (Ponchielli) La Gioconda
20038	May 05	Tenor	" Una virgine, un Angel di Dio	20061B	"	Tenor	Marta - M'appari (Flotow)
20039	"	Soprano	" O mio Fernando	20065B	"	Tenor	La Traviata - Scena della Borsa (Verdi)
20040	"	Tenor	Fedora (Giordano) Amor te vieta	20100B	"	Tenor	Un di felice, eterea (Verdi)
20041	"	Tenor	La Forza del Destino (Verdi) O tu che in seno agli Angeli				
20042	"	Baritone	" Son perda son ricca d'onori				
20043	"	Tenor	" Pronti destrie	22,000	Series	12-inches.	single-sided. Recorded by La Scala Milan Artistes.
20044	"	?	"				Source and dates from periodicals.
20045	"	Tenor	Fra Diavolo (Auber) Quell'uom dal fiero aspetto	22000	Jul.05	Tenor	Faust - Salve o dimora (Gounod)
20046	"	Soprano	La Gioconda (Ponchielli) Suicidio	22001	"	Tenor	La Boheme - Che gelida manina (Puccini)
20047	"	Tenor	" Cielo e mar	22002	"	Tenor	La Traviata - De miei bollenti spiriti (Verdi)
20048	"	Baritone	" Barcarola	22003	"	Tenor	Linda di Chamoni - So tento in ira (Donizetti)
20049	"	Contralto	" A te questo rosario	22004	"	Tenor	Lucia di Lammermoor - Recitative e romanza
20050	"	Tenor	" Gia te veggo	22005	"	Tenor	La Favorita - Spirito Gentil (Donizetti)
20051	"	Baritone	Il Guarany (Gomez) Senza tetto e senza	22006	"	Tenor	I Puritani - A te o cara (Bellini)
20052	"	?	"				
20053	"	Tenor	" Pery m'appella				
20054	"	Tenor	Guglielmo Tell (Rossini) Il picol; segno ascendi	25,000	Series	12-inches.	single-sided. Recorded by the Banda Municipale of Milan.
20055	"	Tenor	" Ah, Matilde io t'amo				Source and dates from periodicals.
20056	"	Tenor	Iris (Mascagni) Apri la tua finestra	25000	Jun.05	Tannarive Marcia	
20057	"	Tenor	Jone (Petrella) O, Jone di quest'anima	25002	"	Marcia Liberate	
20058	"	Tenor	Lohengrin (Wagner) Merce, Merce Cigno gentil	25004	"	Marcia Reale Italiana	
20059	"	Tenor	" Raccont o del Graal	25006	"	Inno di Garibaldi	
N20060	Apr.05	Tenor	Lucia di Lammermoor (Donizetti) Tu che e Dio spiegast'ali	25008	"	La ,adisiliese	
20061	"	?	"	25010	"	Brasilera March	
N20062	"	Tenor	" Fra poco a me ricovero	25012	"	Inno Nazion le Brasiliero	
20063	May 05	Baritone	" Crude funesta	25014	"	Inno Peruviano	
20064	"	Tenor	Lucrezia Borgia (Donizetti) Di peccatore ignoble	25016	"	Inno Argentino	
20065	"	?	"	25018	"	Cadiz, marcia	
N20066	Apr.05	Bass	" Vieni la mia vendetta	25020	"	Semper Naelis, marcia	
20067	May 05	Tenor	Luisa Miller (Verdi) Quando le sere al placido	25022	"	Tres Arboles, marcia	
20068	"	Tenor	Manon (Massenet) Il sogno	25024	"	Luna di Miele, marcia	
20069	"	Soprano	Manon Lescaut (Puccini) In quelle trine morbide	25026	"	La Glorios Bandiera, marcia (Ganné)	
N20070	Apr.05	Tenor	" Tra voi belle, brune bionde	25028	"	Le pere de la victoire (Ganné)	
N20071	"	Tenor	" Donna non vidi mai	25030	"	Marcia Lorraine (L. Ganné)	
20072	May.05	Soprano	Mefistofele (Boito) l'altra in fondo al mare notte	25032	"	Louis XV Valse	
N20073	Apr.05	Tenor	" Giunto sul passo estremo	25034	"	La Tzigane, mazurka (Ganné)	
N20074	"	Tenor	" Dai Campi, dai prati	25036	"	La Mousmé, mazurka	
20075	May 05	Messo-Soprano	Mignon (Thomas) Non conosci il bel suo	25038	"	Bells. mazurka	
N20076	Apr.05	Tenor	" Ah, non credevi tu	25040	"	Immagine alle Dame, mazurka	
N20077	"	Tenor	" Addio, Mignon, fa core	25042	"	Galantedie, mazurka	
20078	May 05	Tenor	Norma (Bellini) Me protego, me difende	25044	"	Mazurka (Becucci)	
20079	"	Soprano	Otello (Verdi) Ave Maria	25046	"	Amorata, mazurka	
N20080	Apr.05	Tenor	" Esultate, e oro e per sempre addio	25048	"	Del Bogco, mazurka	
N20081	"	Baritone	" Credo di Iago	25050	"	Lena e Rota, polka	
20082	May 05	Tenor	I Pagliacci (Leoncavallo) Serenata d'Arlecchino	25052	"	Bicchieri in Mano, polka	
N20083	Apr.05	Tenor	" Vesti la giubba	25054	"	l'Amore, polka	
20084	May 05	Baritone	" Prologo	25056	"	Ferrogotta Milanese, polka	
N20085	Apr.05	Tenor	Poliuto (Donizetti) Lasciami in pace morir	25058	"	Francesce, polka	
20086	May 05	Tenor	I Puritani (Bellini) O te o cara	25060	"	I monelli di Parigi, polka	
N20087	Apr.05	Tenor	Rigoletto (Verdi) La donna e mobile	25062	"	La Fiera di Abbiategrasso, polka	
N20088	"	Tenor	" Questa o quella	25064	"	Sempre o Mai, polka	
N20089	"	Tenor	" Bella figlia d'amore	25066	"	Mia Regina, valse	
20090	"	?	"	25068	"	Sepira le oude, valse	
20091	May 05	Soprano	" Caro nome	25070	"	Sulle rive del Danube, valse (J. Straus, jr)	
20092	"	Baritone	Ruy Blas (Marchetti) A miei rivali cedere	25072	"	Espana, valse (Waldteufel)	
20093	"	Soprano	" O Madre mia dall'intimo	25074	"	La Sirene, valse (Waldteufel)	
20094	"	Tenor	La Sonambula (Bellini) Prendi l'anel ti don	25076	"	Dolores, valse (Waldteufel)	
N20095	Apr.05	Bass	" Vi ravviso	25078	"	I Pattinatoris, valse (Waldteufel)	
20096	May 05	Tenor	La Tosca (Puccini) Recondita armonia	25080	"	La Gitana, valse	
20097	"	Soprano	" Vissi d'arte d'amore	25082	Jul.05	Macchina Volante, galop	
20098	"	Tenor	" E lucevan le stelle	25084	"	Palle Libere, galop	
N20099	Apr.05	Tenor	La Traviata (Verdi) De' miei bollenti	25086	Jun.05	In Birrocino, galop	
N20100	"	Tenor	" Un di felice etera	25088	Jul.05	La Troica, galop	
20101	May 05	Soprano	" Addio del passato	25090	Jun.05	Aida, Marcia Trionfale (Verdi)	
N20102	Apr.05	Tenor	Il Trovatore (Verdi) Di quella pira	25092	"	Le Profeta - Marcia (Meyerbeer)	
N20103	"	Tenor	" Deserto sulla terra	25094	"	Il Barbiere di Siviglia - Sinfonia (Rossini)	
20104	May 05	Baritone	" Per me ora fatale	25096	Jul.05	S'io fosti Re - Sinfonia (Adam)	
20105	"	Baritone	" Il balen del suo sorriso	25098	"	Poeta e Contadino - Sinfonia (von Suppé)	
20106	"	Tenor	Ave Maria (Bach, Gounod)	25100	"	Semiramide - Sinfonia (Rossini)	
20107	Jul.05	Tenor	La Tosca - Idolci mani amaro sol per te (Puccini)	25102	"	Guglielmo Tell - Sinfonia (Rossini)	
20108	May 05	Soprano & Tenor	Aida - O terra addio (Verdi)	25104	Jun.05	Carnevale di Venezia - fantasia w. variations	
20109	Jul.05	Tenor & Baritone	Madama Butterfly - Amore e grillo (Puccini)	25106	"	Ballo Excelsior - potpourri	
20110	"	Tenor & Baritone	" Addio fiorito asil (Puccini)	25108	"	Ballo Amour - potpourri	
N20126	Apr.05	Bass	Faust - Tu che fai l'addormentate (Gounod)	25110	"	La Macotte - potpourri (Audran)	
20127	Jun.05	Tenor	Rigoletto - Parmi veder le lagrime (Verdi)	25112	"	Il Duchino - potpourri	
20128	"	Tenor	" E il sol dell'anima (Verdi)	25114	"	Andalus - Danca Spagnola	
20129	"	Tenor	La Boheme - Presentazione di Mimi (Puccini)	25116	Jul.05	Bocaccio - potpourri (von Suppé)	
20115	May 05	Tenor & Baritone	Forza del Destino - Un suora mi lasciasti	25118	"	Le Campagne di Corneville - potpourri (Planquette)	
20151	"	Baritone	Madame Angot - Air de Pomponnet (Lecocq)				
20153	"	Baritone	Campane di Corney - Fiere Tempeste (Planquette)				
20155	"	Baritone	Le Gran Via - Cavaliere di grazia (Chueca & Valverde)	26000	series.	12-inches	single-sided. Banda Municipale di Milano.
20157	"	Baritone	" - Aria dei tre ladroni (Chueca & Valverde)	26000	Jul.05	La Gaisra Ladra - Sinfonia (Rossini)	
				26002	"	Brahma - marcia Chinese	
				26003	"	La Gioconda - Danza delle ore (Ponchielli) / continued on page 1594 /	



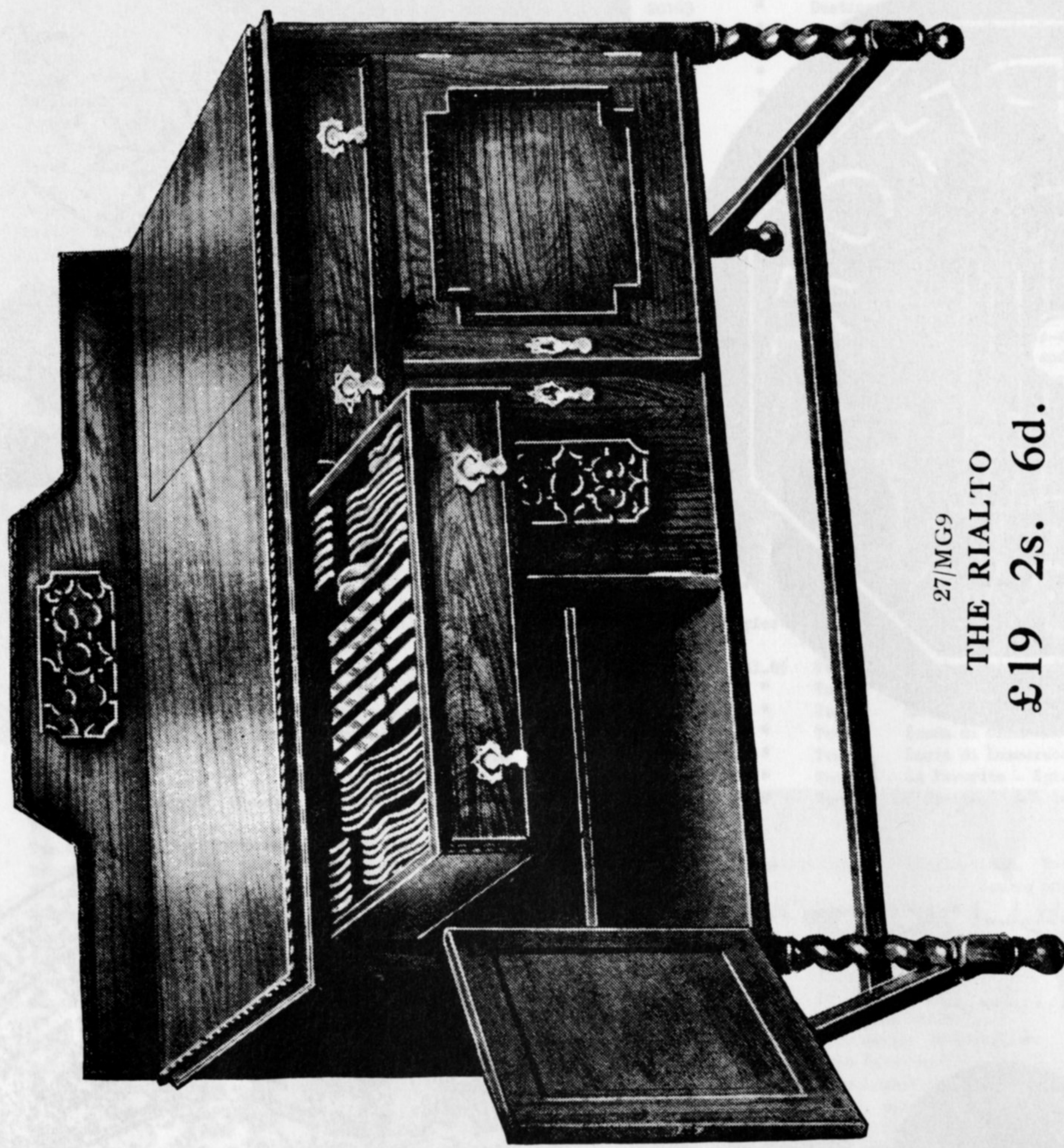
R E S S E L L

RIALTO

Reg. No. 721636.



Reg. No. 721636.



27/MG9

THE RIALTO

£19 2s. 6d.

More than a Sideboard—More than a Gramophone.

This illustration shows the canteen of cutlery as described below, and also the large capacity of the cupboard. The drawer is baize lined and racked, containing 51 pieces of high-grade Stainless Cutlery, each piece in a rack. The centre cupboard will hold 50 records.

CONTENTS OF CANTEEN

6 Table Knives, Firth's Stainless Steel Blades	
6 Cheese Knives	" "
6 Table Forks, Utility Stain Resista	" "
6 Dessert Forks	" "
6 Dessert Spoons	" "
6 Tea Spoons	" "
6 Egg Spoons	" "
2 Table Spoons	" "
2 Salt Spoons	" "
1 Mustard Spoon	" "
1 Pair Sugar Tongs	" "
1 Set 3-piece Carvers	" "
Total	51 pieces

GRAMOPHONE SPECIFICATION.

MOTOR. Powerful Thoren's double spring, silent winding and worm driven. Plays three 10 in. records with one winding. Dial speed indicator, nickel-plated brake, and 12 in. velvet covered turntable.

TONE ARM. Heavily plated solid brass of the latest "S" type.

SOUND BOX. Resselbell Senior, superior finish, rich, mellow tone.

Any "Utility-Phone" can be supplied without cutlery if desired.

CARMEN

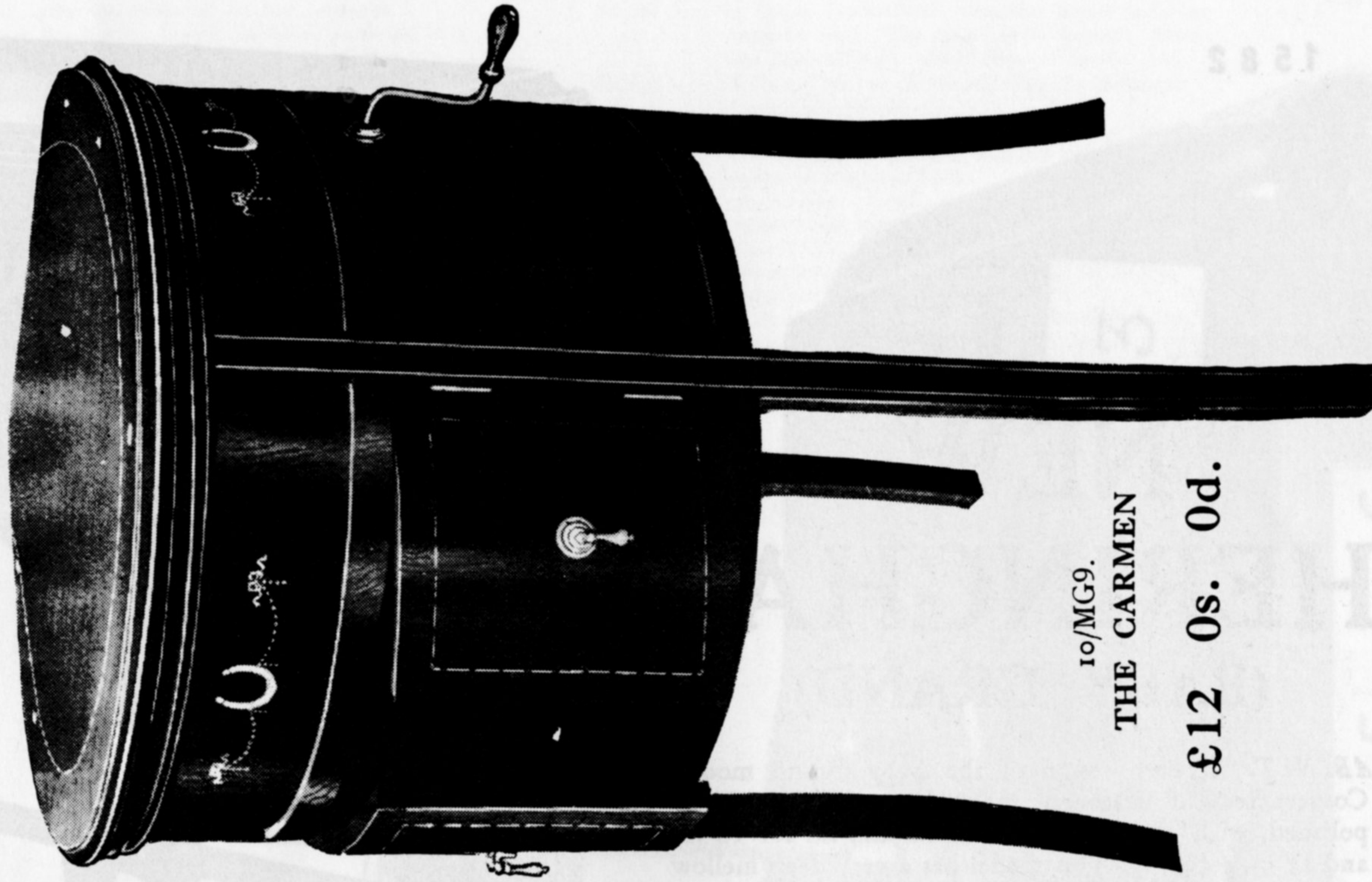
CABINET. A unique and neat design in solid mahogany, of finest construction and finish; piano hinged lid, fitted with semi-automatic stay and metal extension to floating sound chamber.

MOTOR. Powerful double spring Thoren's Swiss motor, worm driven. Plays three 10 in. records with one winding. Dial indicator, nickel-plated brake and 12 in. velvet covered turntable.

TONE ARM. Tapering "S" type, heavily plated.

SOUND BOX. Resselbell Senior, metal diaphragm and plated protecting shield.

Height 32" X Width 21" X Depth 22"



10/MG9.

THE CARMEN

£12 0s. 0d.

NEW SHERINGHAM (BABY GRAND)

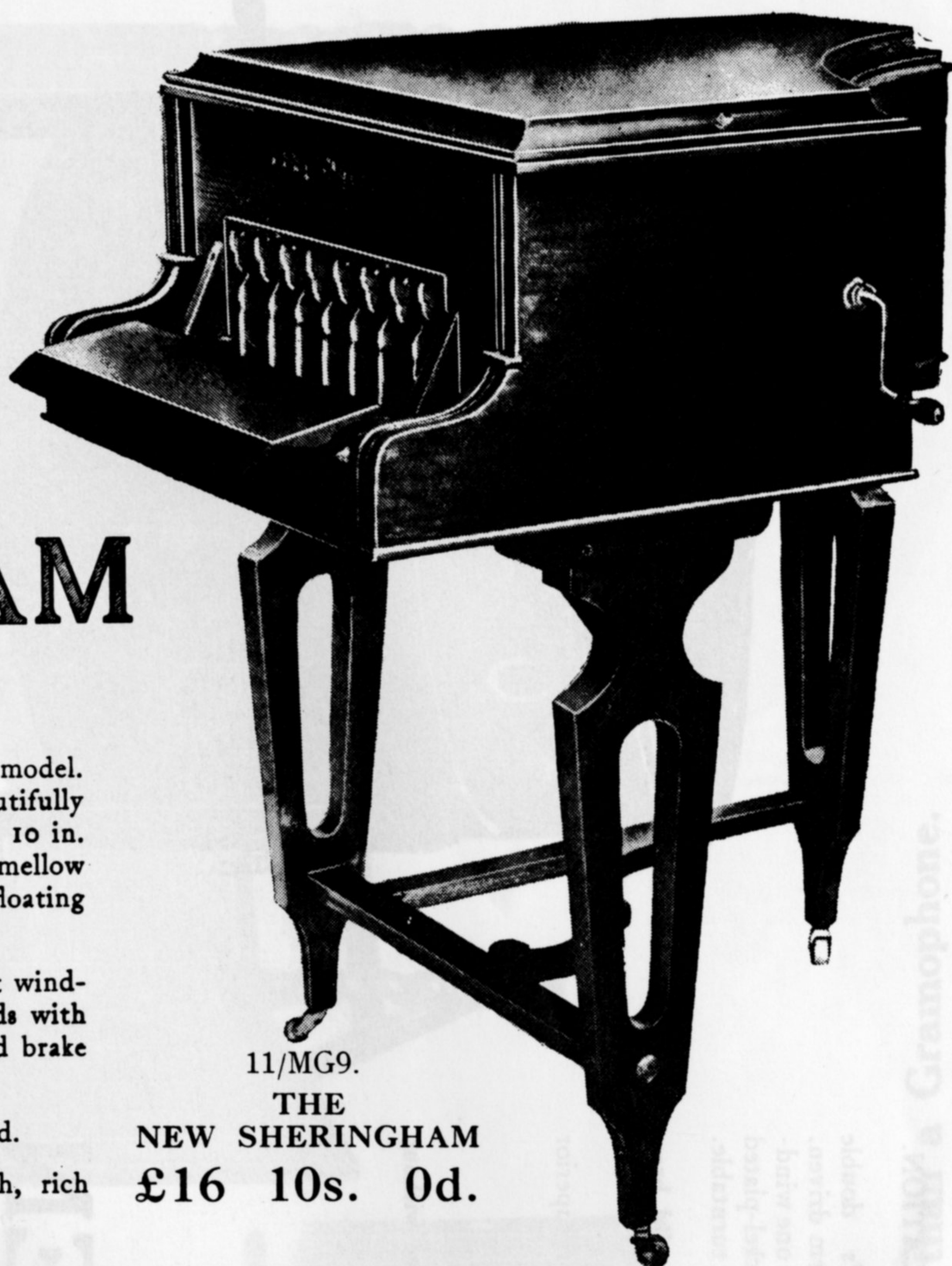
CABINET. A new design of the Baby Grand model. Constructed of seasoned mahogany and beautifully polished, with record divisions under the lid for 10 in. and 12 in. records. This model has a very deep mellow tone, owing to the special construction of the floating sound chamber.

MOTOR. Powerful Thoren's double spring, silent winding and worm driven. Plays three 10 in. records with one winding. Dial speed indicator, nickel-plated brake and 12 in. velvet covered turntable.

TONE ARM. Tapering "S" type, heavily plated.

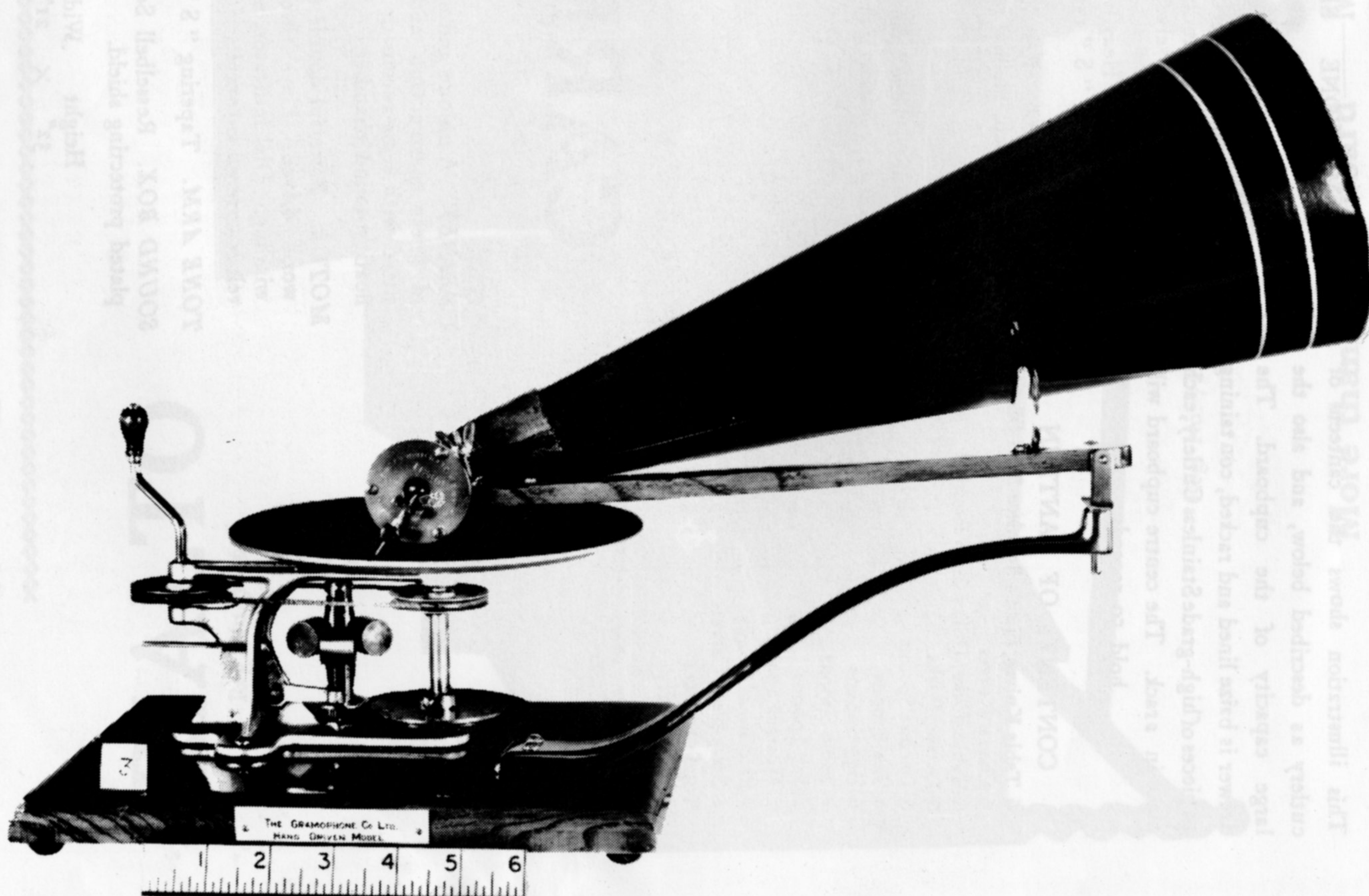
SOUND BOX. Resselbell Senior, superior finish, rich mellow tone.

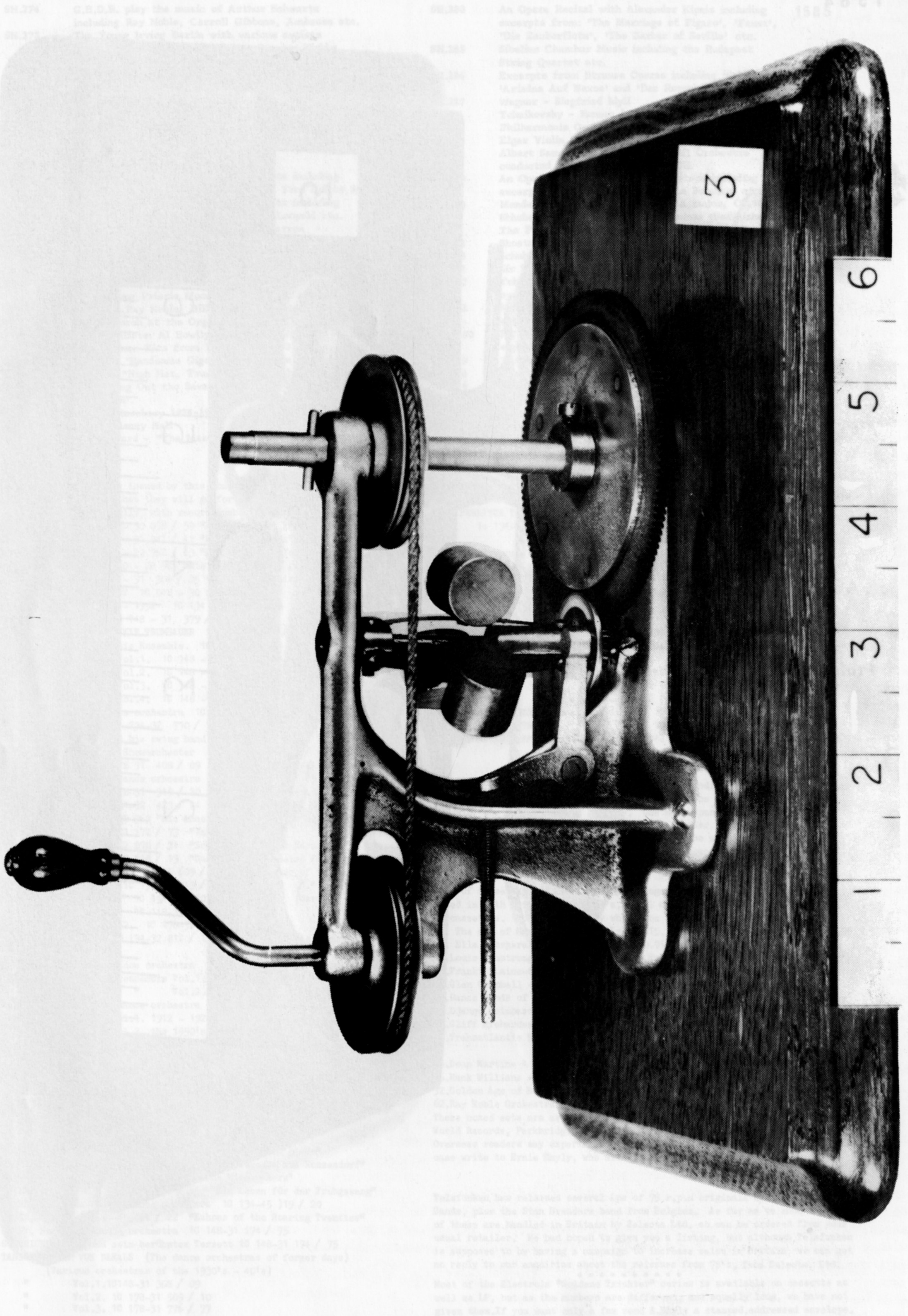
Height	Width	Depth
38"	× 22"	× 33"



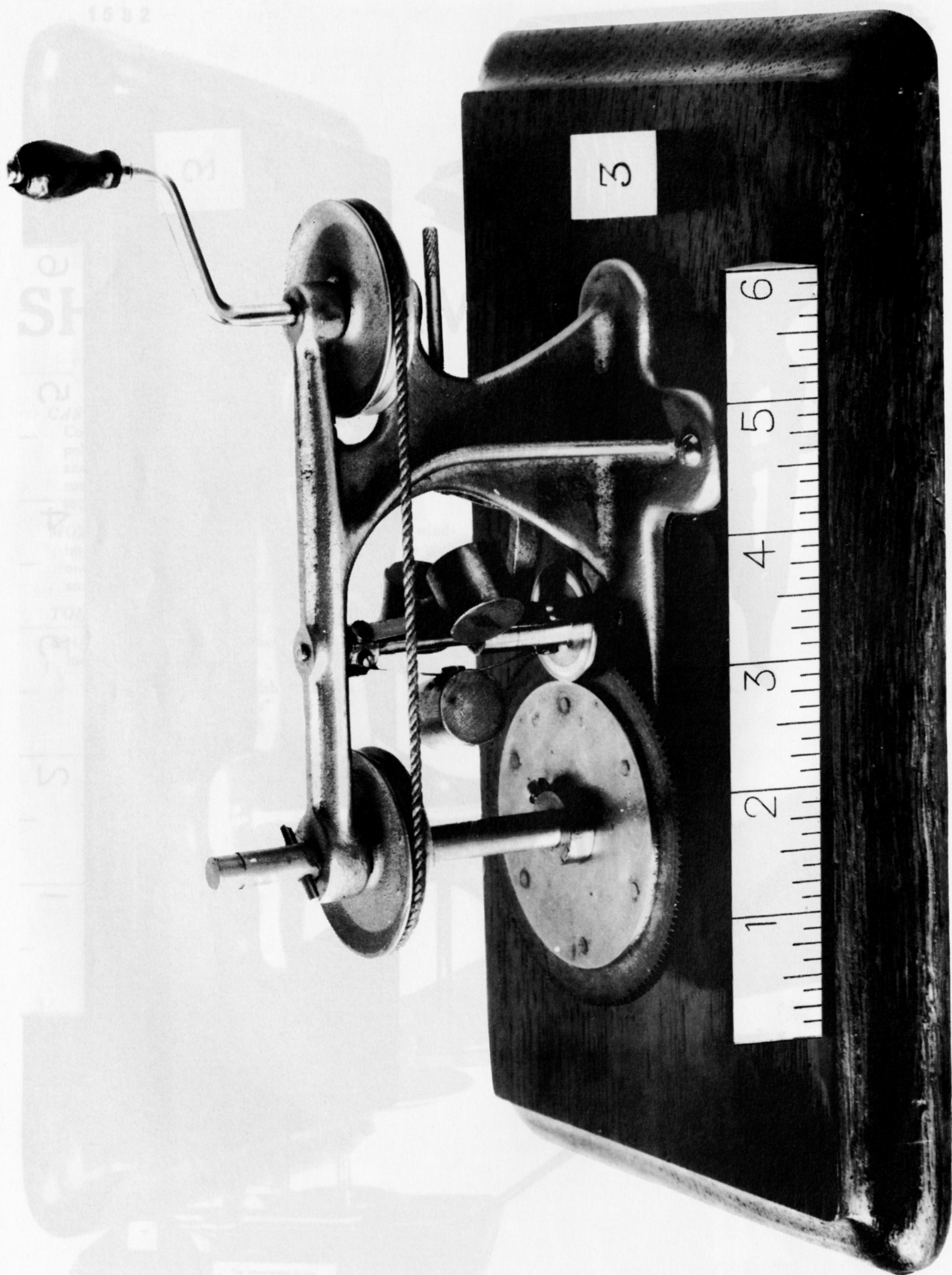
11/MG9.

THE
NEW SHERINGHAM
£16 10s. 0d.





1584



SH.274 G.B.D.B. play the music of Arthur Schwartz including Ray Noble, Carroll Gibbons, Ambrose etc.
 SH.275 The Young Irving Berlin with various artists including Lew Hearn and Bonita, Stanley Kirkby, Mr. Will Strong, Mr. Murray Johnson etc.
 SH.276 More Pennies from Heaven, with various artists including Jack Payne, Maurice Winnick, Louis Levy etc.
 SH.277 Van Phillips and His Band 1928-1934, tracks include 'Sometimes', 'Reach Out for A Rainbow' etc.
 SH.278 G.B.D.B. play the music of Noel Coward, artists include Al and Ray Starita, Ambrose, Jack Jackson etc.
 SH.279 The Student Prince/Wildflower
 The Original London Cast
 SH.296 Homemade Jam Vol.1 - various artists including Freddy Gardner, Duncan Whyte, The Five Bright Sparks etc.
 SH.297 Homemade Jam Vol.2 - various artists including The Swingtimers, Eric Siday & Reg Leopold etc.
 SH.298 G.B.D.B. play the music of Harry Warren
 "A Cheerful Little Earful"
 SH.299 G.B.D.B. play the music of Harry Warren
 "I'll String Along With You"
 SH.303 The Vocalists: Sam Browne and Elsie Carlisle
 SH.304 "Roll Along Priarie Moon" with various artists including Ray Noble, Billy Cotton, Geraldo etc.
 SH.305 Sidney Torch at the Organ
 SH.307 The Vocalists: Al Bowllly and Phyllis Robins
 SH.308 Jack Hylton: Hits from Berlin 1927-1931 including 'Handsome Gigolo', 'Falling in Love Again'
 SH.309 Valaida: "High Hat, Trumpet and Rhythru" including 'You Bring Out the Savage in Me', 'I Must Have That Man'.
 SH.310 Arthur Rosebery 1928-1930
 SHB.48 This Is Henry Hall
 SHB.50 Noel Coward - "The Master"

SH.280 An Opera Recital with Alexander Kipnis including 1585
 excerpts from: 'The Marriage of Figaro', 'Faust', 'Die Zauberflote', 'The Barber of Seville' etc.
 SH.285 Sibelius Chamber Music including the Budapest String Quartet etc.
 SH.286 Excerpts from Strauss Operas including 'Salome' 'Ariadne Auf Naxos' and 'Der Rosenkavalier'
 SH.287 Wagner - Siegfried Idyll
 Tchaikovsky - Romeo & Juliet Fantasy Overture
 Philharmonia Orchestra conducted by Guido Cantelli
 SH.288 Elgar Violin Concerto in B minor, Op.61
 Albert Sammons, New Queen's Hall Orchestra conducted by Sir Henry J. Wood CH.
 SH.289 An Opera Recital with Ljuba Welitsch including excerpts from 'Aida', 'Tosca', 'La Boheme' etc.
 SH.290 Mendelssohn - Symphony No.4 in A major, Op.90 (Italian)
 Schubert - Symphony No.8 in B minor (Unfinished)
 The Philharmonia Orchestra cond. by Guido Cantelli
 SH.293 Shostakovitch plays Shostakovitch
 SH.295 Schubert - Die Schone Mullerin
 SH.313 Sir Thomas Beecham conducts Rossini
 SHB.52 Tchaikovsky - Symphony No.5/No.6 conducted by Guido Cantelli
 SHB.53 Schubert Chamber Works, Busch Chamber Ensembles with Rudolf Serkin (Piano)
 SHB.100 Sir Thomas Beecham 'A Musical Biography' eight record set including biography
 SH.319 The Vocalists - the voices of Denny Dennis & Les Allen
 SH.328 Miss Elisabeth Welch 1933-1940
 SH.329 Jack Buchanan, Elsie Randolph, Vera Pearce, Raymond Newell & June in 'Boodle', 'Toni' and 'That's a Good Girl'
 SH.330 Monte Rey sings The Donkey Serenade & other favourites
 SHB.57 American Duetists with Piano - Layton & Johnstone
 SH 337 Happy days are here again = Various dance bands of 1930's.

Unfortunately, records issued by this company have catalogue numbers which appear that they will go for ever! The artistes are listed alphabetically, with record number following
 ABLBERS, Hans 1C 148 - 30 058 / 59 "Hoppla, jetzt komm' ich."
 ANDERSON, Lale 1C 178 - 31 341 / 42 "Drei rote Rosen"

1C 134 - 29 762 / 63 "Die grossen Erfolge"
 BENDOW, Wilhelm 1C 050 - 28 988 "Ein Komiker lässt grüssen"
 BERKING, Willy 1C 148 - 31 304 / 05 "Swing Souvenirs"
 BERLIN, DIE DUFTE STADT 1C 048 - 30 067 (various artistes)
 BERLINER REVUEN 1927 - 1932 1C 134 - 45 017/ 18 "
 BERLINER ORIGINALE 1C 148 - 31 379 / 80 "

BIX BEIDERBECKE & FRANKIE TRUMBAUER 1C 134 - 52 768 / 69
 BOULANGER, Georges & his Ensemble. 1C 178 - 31 434 / 35
 COMEDIAN HARMONISTS Vol.1 1C 148 - 31 094 / 95
 " Vol.2. 1C 148 - 31 468 / 69
 " Vol.3. 1C 148 - 32 255 / 56
 " Vol.4. 1C 148 - 32 973 / 74

DAJOS BELA & his dance orchestra 1C 134 - 32 809 / 10
 DIETRICH, Marlene 1C 134-32 770 / 71 "Mythos Marlene Dietrich"
 DOBSCHINSKI, Walter & his swing band 1C 134-32 428 / 29
 ETTE, Bernhard & his Showorchestra 1C 134-45 345 / 46
 FORST, Willi 1C 178 31 408 / 09 "Bel Ami"
 FUHS, Julian & his dance orchestra 1C 134-32 964 / 65
 GEOZY, Barnabas 1C 148-31 319 / 20 "Schliess' deine Augen u. träume"
 " 1C 134-32 423 / 24 -- vol.2.

GERI, Iska 1C 038 - 32 963 "Die Anne hat 'nen Mann im Schrank"
 GLAHE, Will 1C 148-31 172 / 73 "Tanzende Finger"
 " 1C 134-32 070 / 71 "Ich spiel auf der Harmonika"
 GOETZ, Curt 1C 134-32 618 / 19 "Curt Goetz und seine Filme"
 GOLDENE SIEBEN, Die. 1C 148-30 609 / 10 Dance music of the 1930's
 " 1C 134-32 749 / 50 " " " 1930's (vol.2)

GOLDENE WUNSCHKONZERT 1C 134-45 105 / 06 (Various artistes)
 GROSSE WUNSCHKONZERT 1C 148-31 084 / 85 "
 " " Vol.2. 1C 178-31 471 / 72 "

HEESTERS, Johannes 1C 134-32 812 / 13 "Es kommt auf die Sekunde an bei einer schöne Frau"

HENKELS, Kurt & his dance orchestra 1C 134-45 253 / 54
 IGHLOFF, Peter & his ensemble Vol.1 1C 178-31 474 / 75
 " " Vol.2. 1C 434-32 708

JARY, Michael & his dance orchestra 1C 134-31 600 / 01
 JAZZ IN DEUTSCHLAND* Vol.1. 1912 - 1928 1C 134-32 447/ 48 (various artistes)
 " " * Vol.2. the 1930's 1C 134-32 450 / 51 "
 " " * Vol.3. 1941 - 1948 1C 434-32 455 "

*It seems that these records have "sold out" and are deleted.
 We can only hope that they will soon be re-pressed and re-instated in the catalogue. As well as German bands, American are also heard, together with some of Al Bowllly's earliest recordings.

LEANDER, Zarah 1C 148-30 036 / 37 "Der Wind hat mir ein Lied erzählt"
 " 1C 148-31 264 / 65 "Ich bin die Leander"
 " 1C 066-32 182 "Fenster meines Lebens"

LLOSSAS, Juan 1C 178-31 766 / 67 "The tango king plays"
 LOMMEL, Ludwig Manfred 1C 148-28 978 "Das Neueste aus Runxendorf"
 MOSER, Hans 1C 148-33 101 "Das goldene Wiener Herz"
 OSTERMANN, Willi 1C 148-30 064 / 65 "Ein Leben für der Frohgesang"
 REHMSTEDT, Hans & his dance orchestra 1C 134-45 19 / 20
 RESER, Harry 1C 134-45 021 / 22 "Echoes of the Roaring Twenties"
 RUMPF, Max & his dance orchestra 1C 148-31 174 / 75
 SCHURICKE, Rudi, und sein berühmtes Terzett 1C 148-31 174 / 75
 TANZORCHESTER VON DAMALS (The dance orchestras of former days)
 (Various orchestras of the 1930's - 40's)
 " Vol.1.1C148-31 308 / 09
 " Vol.2. 1C 178-31 509 / 10
 " Vol.3. 1C 178-31 776 / 77

TRAVELLERS, Die Drei. 1C 178-31 465 / 66
 VALENTIN, Karl 1C 148-29 788 / 89 "Alles von Karl Valentin & Lisl Karlstadt"
 VIER BERLINER TANZORCHESTER (Four Berlin Dance Orchestras) :-
 1c 134-32 752 / 53 Erwin Steinbacher ; Otto Stenzel;
 Eugen Jose Wolff; Max Rumpf

WALDOFF, Claire 1C 148-31 606 / 07
 WEBER, Marek & his dance orchestra 1C 134-32 800 / 01
 WEILLE, Benny de 1C 178-31 512 / 13
 WEINTRAUBS SYNCOPATORS 1C 134-32 967 / 68
 WEISS, Ferdl 1C 148-29 786 / 87
 WERNER, Ilse 1C 134-31 779 / 80
 WIDMAN, Kurt & his dance orchestra 1C 134-32 960 / 61
 ZACHARIAS, Helmut 1C 134-45 361 / 62 "Helmy's Swing 1941-48

DIE GROSSEN ERFOLGE DER 1950's (Big successes of the 1950's) (Various artistes)
 " Vol.1. 1C 148-29 766/67 "
 " Vol.2. 1C 148-31 086 / 87 "
 DAS WAREN SCHLAGER - Hit of the 1950's 1C 178-31 516 / 17 "
 SCHLAGER von GESTERN " 1C 134-32 470 / 71 "
 DIE SCHÖNSTEN SEEMANNSLIEDER of the 1950's (Songs by various artistes about sailors, sailing and topics referring to the sea, etc.)
 1C 134 32 258 / 59

In the British Isles, the foregoing series is handled by EMI Imports, Ltd, who keep some titles in stock. Other titles can be obtained to order from a dealer who handles import records. One may experience a delay of a few months before the record(s) appears! Such a dealer, who is prepared to send records by post (probably to anywhere in the world if you pay all expenses) is The Music Box, 10. Royal Arcade, Boscombe, Bournemouth BH1 4BT.

Some of these may contain items which began life after the 78 r.p.m era, mixed in with originals from 78's. All are available both as LP records, or cassettes. You must specify which you require.
 48. The art of Maria Callas = 4 Lps = £15.95 43.Richard Tauber=4 Lps=£12.95
 58. Ella Fitzgerald songbook= 5 Lps=£20.95 41.Peter Dawson=4 Lps=£12.95
 42.Louis Armstrong 1925-29 (Hot Fives, Hot Sevens, etc.) = 4 Lps = £13.95
 53.Frankie Laine=6 Lps = £20.95 21.Jim Reeves = £17.95
 28.Glen Campbell = 6 Lps = £19.95 34.Paul Robeson = 4 Lps = £12.95
 38.Dance Bands of World War II=7 Lps =£20.95. 35.George Formby=4 Lps=£12.95
 64.Django Reinhardt= 6 Lps= £20.95 18.The Original Seekers = 5 Lps=£13.95
 26.Cliff Richards=6 Lps =£19.95 46.Nat King Cole = 4 Lps = £15.95
 36.Transatlantic Hits, covers 30 years, seem to be from Victor originals= 6 Lps = £19.95
 45.Dean Martin= 4 Lps. = £15.95 47.Frank Sinatra= 4 Lps = £15.95
 55.Hank Williams = 6 Lps = £19.95 29.Bing Crosby = 7 Lps = £19.95
 32.Golden Age of British Dance Bands = 8 Lps = £20.95
 62.Ray Noble Orchestra with Al Bowllly = 14 Lps = £39.95.
 These boxed sets are available only by post from the makers =
 World Records, Parkbridge House, Little Green, Richmond, Surrey, TW9 1QP.
 Overseas readers may experience difficulty with these boxed sets, in which case write to Ernie Bayly, who will look into the matter.

Telefunken has reissued several Lps of 78 r.p.m originals by German Dance Bands, plus the Stan Brenders band from Belgium. As far as we know most of these are handled in Britain by Selecta Ltd, so can be ordered from your usual retailer. We had hoped to give you a listing, but although Telefunken is supposed to be having a campaign to increase sales in Britain, we can get no reply to our enquiries about the reissues from 78's, from Selecta, Ltd.

 Most of the Electrola "Goldene Trichter" series is available on cassette as well as LP, but as the numbers are different, and equally long, we have not given them.If you want only a few send E.Bayly a stamped, addressed envelope.

1586 NIPPER · FOR · SALE

I have recently seen some hand-made models of Nipper of correct size to look at the "Trade Mark" Gramophone, being approximately 16½ inches tall.

They are made of re-inforced plaster and are mounted on a solid hardwood base.

The models are painted to look like the original painting, and are most realistic. (Shown at right.)

I understand from the maker that he is restricting his production to a 'limited edition' of fifty. Some of them are already 'bespoke'. The price is £120 plus carriage. As the maker wishes to be anonymous at the present you may address all enquiries and orders to:-

Nipper, c/o, 19. Glendale Road, Bournemouth BH6 4JA.

NEWS from SYRACUSE

A news letter mailed on 22nd. August, 1979, from Syracuse University announces that it is seeking donors, to help build a new home for its re-recording laboratory. Half of the estimated required \$600,000 has been promised by the John Ben Snow Foundation will be paid by it over a period of four years provided that the sum is matched by other donors. The Syracuse (N.Y.) University Audio Archives and its Thomas Alva Edison Re-recording Laboratory are housed in the basement of an old factory building that is scheduled for demolition. Its curator is the well-known Walter L. Welch, whose co-authorship of "From Tinfoil to Stereo" lays a foundation for further historical studies one may wish to make in our hobby.

The Audio Archives at Syracuse University comprise all sorts of speech and music on discs, tapes and cylinders, and it is proposed to make "master tapes" from all of the cylinders and discs. This latter is very laudable provided that the cylinders and acoustical discs are also properly 'transferred' using decent pickup cartridges with styli of correct diameter. I should hate to think that posterity might be left with poor-sounding relics copied merely by dangling a microphone in front of the horn of the phonograph or gramophone.

E. Bayly

IN MY COLLECTION

I take the opportunity to mention some speaking records in my collection as I think they may interest you. The records are as follows; . . . "SCOTTISH MUSIC WEEK" a pale blue and white labelled ten-inch record made by Columbia, number SMMA (matrix A2339/A2340). At the top of the label, instead of the usual "Magic Notes" design we have a rampant lion surrounded by the words "music for all - all for music". On one side a speech is given called "A message of music", the narrator is un-named. During the talk we hear how poor the world would be without music. Towards the end of this side the speaker tells us that "The object of this Scottish music week is to interest our Scottish people in this need for more music and especially more music in the home." This last section suggests to me that this was a candid advertisement for Columbia products. The reverse is a selection called "A nicht wi' Burns" by the Caledonian Orchestra.

These sides were recorded between 12th. & 17th. October 1925. The recording is excellent.

Next is a set of two British Homophone discs - "Silver King" golfing hints. These four talks, directed by Archie Compston, tell Mr. Compston's secrets of; long driving; good iron play; approaching and good putting. On each label a facsimile of Compston's signature is shown. Around the centre hole the label is decorated with a picture of a golf ball and around the edge there is a stroboscope. The only number on the discs is scratched very faintly at the run-off. The numbers are side one, C107+6; side two C104+6; side three C105+7; side four C106+6. Now on to a six-inch Goodson (number-



side one C107+6; side two C104+6; side three C105+7; side four C106+6.

Now on to a six-inch Goodson (numbered ET539 and ET540). THE RECORDING is of radio call-signs, issued by Aeonic Radio Ltd, 90 Regent Street, London W1. There are six spoken call-signs per side and a map of radio stations is printed over the surface of the disc. Finally a Linguaphone record which is the smallest record in my collection. It is a recording of Max Kroemer and the black and red labels are numbered GP1 and GP2. This 3½-inch diameter disc is of German pronunciation.

Glasgow

John Cavanagh.

* R E P R O D U C E S "H I S M A S T E R ' S V O I C E"

(From page 57 of "The Talking Machine World", 15th. December, 1919, issue. U S A)

One of the features of "Mlle. Latoy's Models, a posing act now covering the Keith Circuit, is a perfect reproduction of the Victor Trade Mark, "His Master's Voice". Mlle. Latoy uses three well-trained dogs in her act and the posing was always done in a heavy guilt frame with clever effects and a special backing for each view. For the reproduction of "His Master's Voice" there is provided a Victor Talking Machine, of the original model, and one of the dogs, a genuine double of the Victor dog of commerce, sits motionless, for a number of seconds, in the well-known pose while the machine actually plays an old-time record. The backing of the picture shows the interior of a talking machine shop. (Researched by Frank Andrews)

WANTED

I need an elbow to support a horn. 1½-inch diameter at the narrow end to 2¼-inch diameter at the wider. I also need the back bracket and tonearm for a "Senior Monarch" of c.1918.

Jeff Link, c/o Radio Solent, South Western House, Canute Road, Southampton SO9 4PJ.

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FONOTIPIA

1587

Dear Ernie,

Having read with great interest the Fonotipia series of articles by Frank Andrews, I am pleased to send you a "half-tone" negative of a later F O N O T I P I A label, which I hope will prove satisfactory. (See page 1579)

The details of the record are:—

0-3501 Paris! (F.Canaro) Bao 939 £ E797
El Poncho del amor(A.Scatasso)Bao 951 £ E1201

There were three other records by Francisco Canaro's Orchestra in the Danish Odeon main catalogue for both 1935 and 1937, viz:—

0-3507 Micifuz, tango (Aviles)
Amurado, tango (A. Scatasso)
0-3513 Caminito, tango (Filiberto)
Organito de la Tarde, tango (Castillo)
0-3514 Ventanita de Arrabal, tango (A. Scatasso)
La vuelta de Rocha, tango (Filiberto)

Sincerely,

Karlo Adrian.

Editor's comment....

The £ sign seen in the label surround of Odeon records has nothing to do with the currency of the British Isles! It may be seen nicely "printed" and in various handwritten scrawls. It is really a fanciful letter L. In this L form it is seen on the Fonotipia label on page 1579. This £ or L stands for Lindström, and when seen in connection with the matrix number denotes that it was recorded by the electrical system of the Lindström group. That group, like H M V, Columbia, Edison Bell, et alia, soon developed their own systems of electrical recording - differing in some detail not to infringe the patents of Western Electric, and so avoid paying licence fees to Western Electric.

Ernie Bayly

OFF THE RECORD

W I L L E V A N S "The Mermaid" (mat.2446)
(Edison Bell Winner 2132)

(c. October, 1910)

(Piano introduction and falsetto laugh)

Oh, my goodness me, you can't see me can you? (Laughs). oh, all right. You - you don't know what I am. I'm sitting here by the seashore, I'm sitting on a beautiful rock. I'm a mermaid, a pretty little mermaid with golden hair all hangin' down me back - and a lovely tail with scales all over it. Oh, you don't know what I was laughing at - I was laughing at waves, just came up and drenched me to the skin! (Laughs) I'm sitting here with a baby in my arms - oh, it's a lovely little baby - I'm just combing my hair now - excuse me for a minute, I've been so busy today. It's been washing day with us - you know - I'm going to comb the child's hair in a minute. I must see to his head - you know, I found two shrimps in his head this morning!

Oh, but I must tell you how I came here. I must tell you. I'm here tonight to see if I can see anything of the child's father. He's a diver. You see, my father complained to the Admiralty about a submarine that was lying across our garden, and the diver was sent to shift it. He always wroks on wrecks - and a pretty fine wreck he's made of me too; here was I, a pretty mermaid in my first season; and now I'm stranded on the rocks! (Laughs) With the father's little merchild in my arms. My father is very angry. He is really - he called him a dog: he acted like one, too, when he ran away like a cur. Oh, but he's such a bounder - oh, he was a bounder - he didn't care whether I was fish, flesh or fowl. (Laughs) He used to roll me over in the seaweed - oh, he was so clumsy - and the weight of his body used to make my tail quite sore. Oh, my, didn't he grab me by the tail! - and sit me on his knee. Well, you don't know - if I hadn't held

on, we should have drifted apart. Sometimes we'd sit in a big shell, and he'd sing me such a pretty little song. He called it "When the lobster's winkle wrinkles in the spring" Oh, once or twice, you know, we oh, he frightened me out of my life once or twice, he did really - we were sitting in a - - shell, and he sat on something sharp and made a hole in his suit! (Laughs) I said, "What's the matter?" He said "Excuse me, dear, I must leave you : I'm leaking!" (Laughs).

You know, we've had to move. We used to live in Davy Joneses Locker : now we've taken two rooms in the Ship that Never Returns. Oh, but father's so angry. He says if he ever gets hold of my diver, he'll cut his india-rubber tube off, he will really! He's so annoyed, you know, because last year my sister ran away with a Channel swimmer Oh,, but it wasn't my fault, you know. I've kept my tail on the streets (? straits ? = J.G.) but he was such a bounder, I think he was really. Oh, but I must run away now - here comes Sam Isaacs! (laughs).

We pass from what was for its date a somewhat earthy monologue, to another recorded on 29th. July, 1914.

"General Advice from Will Evans" Zonophone 1521
(mat. Ak 18174e)

Hello, hello, hello! (Laughs) Dear, dear, dear. Er - I've come here today ladies and gentlemen, to speak to you on one or two important subjects. Now I want you to listen very carefully to what I'm going to say to you, as it's most important advice... advice I'm going to give you.

Now, we'll start first of all with food : now, look at the food we eat; it's not food at all, it's adulteration.

JOHN GOSLIN

Bread - take bread, that's adulterated with flour. Even tobacco ends in smoke. What can we eat? Nothing. If you eat sardines you get "(p)too-many" poisoning! (Laughs) That's a good joke isn't it? "(P)too-many" poisoning! They say that whales eat sardines: now that's a lie - because how could they get the lid off the tin?

I think we wear too many clothes. Now, look at your girl. Now, take your girls with her skirts and fal-de-rals. Rot! She ought not to wear skirts! How do you know whether she's bow-legged or not before you get married?

Now, what did Lord Roseberry say the other day? Now, there's a sportsman for you. A Rose without a corn, famous for his ups and downs at politics and Epsom Downs racing. A Roseberry by any other name would smile as sweet..... That's a good joke, too, isn't it? (Laughs). Oh, dear.....

But we did not come here to discuss politics. You read the Dail Mail; and you meet your dai....nightly female. Now, we all take these feet from another standpoint. We'll take bigamy. Bigamy is not a crime - it's damned foolishness. It's enough trouble with one wife! What about Christoff and his hundred... with his hundred wives? There's a man for you - he made love to a girl - married her - honey mooned her - then he hopped off - and there was another

"bigger ... missed". There's another joke (laughs) - did you hear that? "Bigger....missed!" And what has the girl to do? What has she got to show for it all? Nothing. Which only proves, fellow citizens, that the German Emperor I S the Emperor of Germany. This gentleman has long ruled the earth - in his mind. He wants to rule the skies too.- and so he calls himself the "Kies - er." Everyone knows he has offered to lend Sir Thomas Lipton one of his battleships with which to win the America Cup. All of which goes to show that the more you try, and don't, the less chance you have, if you do.

Everybody knows that Mr. Justice Darling is the star of the Law Courts - he makes the jury jump for joy and even the ushers forget to 'ush. Everybody laughs except the witnesses.

Why doesn't a single man get married? He doesn't object to married life - no! - but to the married wife. When it is his own, of course - he doesn't mind the fellow's next door.

We will now take money... and as much of it as we can get! What's the good of money? You can't eat it. And any how, nobody need be short of wool when you can get a sheep trotter for a ha'penny. There are all kinds of money...



The remaining picture labels of Bing Crosby. Fred Tetlow kindly had these photographed from his collection.

f'rinstance... There's a good word, "f'rinstance", isn't it?

You meet a girl - raise your hat - ceremony.

You get married - matrimony. You go to your honey moon - harmony

You have a row - acrimony. Then separation, divorce and alimony;

and then you're broke and you have... no money!

What did the rabbit say to the shopkeeper, when he sold him for a hare? He said: "Ah- now you're making game of me!"

(Laughs) There's another joke!

And so it is through life - some get the sours and others get the sweets; some get the bitters and others the gin. Harking back to things I never said, every man has a best girl and a favourite drink - even if it's only the Entente Cordiale. I've never tasted Entente Cordiale myself because I don't like teetotal drinks. Perhaps you don't believe I'm speaking the truth, eh?

Voice off: You're quite right!

Will Evans: Here, now, you stop it, I'll thump you on the nose if you talk to me....

Voice: Now - - order there, please, order....

Will Evans: Right you are, I'm going to order a bottle of Bass! Ta-ta!

EDISON ARTISTES

(Extracted from the English Edison Phonograph Monthly - which differs from those being reprinted in U S A by Wendell Moore)

CHARLES CARDOW (Music Hall artiste)

A clever entertainer, a splendid organiser, and a real good fellow . . . Such is a fair description of Mr. Charles Cardow, whose brilliant sketches have delighted thousands.

Mr. Cardow is a born humorist and the songs which he composes are remarkable for their originality. It is now some years now since this popular entertainer commenced his public career and gradually he has strengthened his hold upon his audience until his name in any programme is hailed with delight.

"Cardow's Cadets" are also known in every popular seaside resort, and are testimony to the organising powers of this artiste. Like the true artiste he is he has the happy facility of collecting around him the best talent in the profession. As he once remarked to an interviewer, "I have had some experience and I know every artiste of note in the profession, they are personal friends of mine and as a favour they come to oblige me."

Apart from his London engagements, Mr. Cardow is a great favourite at al fresco and seaside concerts. His charm of manner, sincerity of purpose and good management have earned for him more public recognition than comes to the lot of most men.

Mr. Cardow will tell you that the most trying of all the artiste's trouble is to obtain suitable songs. Personally he does not suffer in this direction, for he is gifted with a musical genius and a keen sense of the humorous, and is thus able to prepare some of the most pleasing compositions. An album of songs he has recently published is testimony to this.

Mr. Cardow has had a wide experience in all classes of entertaining. He has appeared at the Coliseum, the Hippodrome, and most of our London "halls". His theatrical engagements in such plays as "The Earl and the Girl" have been distinguished, and he has had opportunities of touring through the whole of the British Isles taking the more important parts in some of our most popular dramas.

Versatile to a degree, Mr. Cardow is always able to delight his hearers, and it is with pleasure we can inscribe his name among our most famous artistes. We have already issued some of his recordings: Daily Life (13585) and Shopping (13594). Further selections will be issued in the near future.

WILL EVANS (1875 - 1931) was the son of a clown in the Grimaldi tradition, and made his first stage appearance at Drury Lane in 1881! He was a music hall performer and also a great favourite in Pantomime. His sketches were of the slapstick type - home decorating - building a chicken house, etc. performed with too much energy and bungled perfectly! He went on to be associated with farces, and "Tons of Money", produced in 1922 at the Aldwych, ran for over 700 performances. He also made films of his sketches, e.g. "Harnessing a horse". On the reverse of the Winner record I have transcribed, is a monologue, "All about Jim", while the reverse of the Zonophone offers "Will Evans on Jim's Voice"; Jim presumably being a mythical character invoked by Will Evans when other subjects for his humour ran short. The "General Advice" side has the smallest Zonophone label I have ever seen, giving a long side of recording: a pity the level of wit was not greater. Among the topical references, Lord Rosebery (1847 - 1929) was Liberal Prime Minister 1894-5; Mr. Justice Darling (1849 - 1936) was a Judge of the King's Bench Division 1897-1923; and Sir Thomas Lipton (1850 - 1931) owned tea estates and a grocery chain, and tried many times (always failing) to win the America's Cup with his "Shamrock" yachts. I am unable to trace the bigamist or polygamist Christoff.

R. LLOYD MORGAN (Concert Singer)

The subject of our present sketch is a Londoner by birth and commenced his business career by being apprenticed to a well known West End firm, where he was inculcated with a sound business foundation. After serving 3½ years in this capacity he became a junior clerk in the office of a firm of City merchants.

During this period Mr. Morgan was dilligently studying singing under Mr. H. Sims Reeves, son of the famous singer, and afterwards under Mr. Travers Adams.

Preferring a musical to a business career, Mr. Morgan decided to devote the whole of his attention to the cult of music, and for a time taught voice production and gave lessons on the mandolin, while also accepting occasional evening engagements. Finding plenty of employment in this direction, Mr. Morgan's adoption of music as a profession was thus early justified.

The varied experiences of this artiste also includes several theatrical ventures, his first engagement being in Mr. George Edwardes' principal touring company when he took the part of one of the brigands in "A Runaway Girl".

Among other parts played by Mr. Morgan were Hendrick Vedder in "Rip van Winkle", Lord Shoefford in "La Toledan", also for quite a time he played Mr. Farren Soutar's part, Captain Tom Atherton, in that most successful piece, "A Chinese Honey-Moon", in which he was well received, his make-up as the Doctor in the second act calling for special comment.

It may be interesting to know that Mr. Morgan has also been associated with seaside ventures in the summer time, for two or three years he "ran" high class Promenade Concerts at Weston-super-Mare, and it was here he managed to win the Prize of £21 which was offered by Mr. Harry Dacre (the eminent song writer), for the most popular singer of certain songs during the season, the result being given to whichever town showed the greatest number of copies sold, and in this competition, which was open to anybody in England, he headed in the list by a good majority, notwithstanding the fact that some singers had three weeks to a month's start, thus demonstrating Mr. Morgan's popularity.

Many records have been made for Edison by this artiste and they have invariably been of a popular character, as he has a happy knack of picking out the selections which eventually develop to be popular favourites.

Descriptive notes on two of Charles Cardow's songs when issued:-

Edison cylinder 13594. "Shopping". Charles Cardow can always be relied upon to give us a humorous record that is interesting, and in this his latest addition he keeps to his high standard of excellence. "Shopping" tells the trials and troubles of a shopwalker in the clutches of a genuine bargain hunter. The patter in this song is genuinely funny; indeed this record is bound to delight wherever it is heard. Edison cylinder 13596. "Quite a mistake" With this record we introduce the first of a series of humorous British duets. This record consists of an abbreviated sketch enjoying much

popularity at the present time on the music halls. The words tell of a curious situation caused by a curate applying for the post of groom under the impression that he was applying for a tutorship. Miss Yolande Noble as the lady trainer and Mr. Charles Cardow as the dear curate make a very successful record.

Inexplicably, neither the records of Mr. Cardow, nor Miss Noble are included in Mr. Brian Rust's "British Music Hall on record."

Obituary — PAUL OFFENBACHER

F. ANDREWS

It is with regret that I must convey to readers the news that Mr. Paul Offenbacher, the founder, organiser, and manager of the Parlophone Company, Limited, which opened for business in the autumn of 1923, in London, died on 17th. June 1979. Mr. Offenbacher was nearly 92, or actually that, at the time of his death. His widow was the niece of Max Straus, the founder of the great Carl Lindström A.G. (the company which took over and re-organised the business which had been started by Carl Lindström, a Swedish engineer, resident in Berlin before the turn of the century.

Mr. Offenbacher was a kindly and humorous man and made me very welcome at his home. He had come to London in his youth where he entered the wines and spirits trade, in which the Straus family had an interest. In 1910, he was asked to join Otto Ruhl and the Beka Record business, which had then come under the control of the Carl Lindström A.G. and Paul Offenbacher became responsible for the records side of the Beka business, until World War I caused him to be interned as an enemy alien. Returning to Germany after the war he

was again connected with Carl Lindström A.G., where he met and married the present Mrs. P. Offenbacher.

I refer readers to page 1099 (F95) of the October, 1977 issue of the Talking Machine Review for further details of Mr. Offenbacher and the founding of the Parlophone Co., Ltd. He retained his memory into his old age, though the chronology was occasionally faulty. But he could remember how, what, and why! He had a great fund of knowledge within the Parlophone orbit, so it is a pity that someone with a tape recorder did not go to take his memories on to tape recordings. (This I feel is really the job of the British Institute of Recorded Sound = Editor).

Even before "Parlophone" became a part of the E M I group its catalogue included a wide variety, from, for instance, Okeh, Odeons from outside Germany, Bekas and Parlophones from within Germany, the Music of the Orient, History of Music, the historical recordings (Fonotipia/Odeon) Tauber etc. etc. The publication of Mr. Offenbacher's will recently showed that he left £178,059.

TERESA TIETJENS

Dear Ernie We are accustomed to think of the "Golden Age" as that period of vocal prosperity from the late 19th. century up to World War I, perhaps because it reflects the beginning of recording proper in Britain. But I am also interested in the "Golden Age" preceding this. Few singers from this period were recorded - and those only when they had perhaps passed their prime, so we cannot judge for ourselves just how good they were.

One singer from this earlier age was Teresa Titiens (Tietjens), 1831 - 1877, whose voice was "lost" because she

died in the very year that Edison's Phonograph was invented. I have a ten-inch single-sided Beka Grand record. The black label has gold lettering saying "processed in Germany". The singer is Marie Titiens, soprano, singing Handel's "Angels ever bright and fair". The catalogue number and matrix are the same, 8297. Bauer gives this as "London 1906". She is not mentioned in the "Unvergängliche Stimmen" (1966 German-language version. Where can I find details of her career? Were the singers mother and daughter?

Sincerely,
Derek Pain.

Information Urgently Needed by the Editor: I should like to hear from anyone who can tell me anything at all about Louis A. Rosenthal who was associated with Emile Berliner at one stage; was connected with Ecograph in Britain in the 1890's; may have been connected with Klingsor; is said to have exhibited at the 1927 Frankfurt Fair.

MUSIC HALL

A new discography from Brian Rust is always a "major event" whatever its subject. This time the new publication covers the vocalists of the British Music Hall. (The many fine instrumentalists are ignored) Also ignored are the more "serious" type of Music Hall singers like, say, Leo Stormont and Ian Colquhoun, who spent a large proportion of their lives touring the Halls, and deserve inclusion. They sang the more popular type of song or ballad.

But, we must not make the appearance of the new book a time for "Rust bashing". We must not deliberately look for faults or omissions!

There is a large amount of extremely useful information between the covers of this book, including mention of some

very obscure items. There are of course many "mouth-watering" records listed. Some on makes which ought to be common yet are elusive, etc. etc. Even with the absolutely commonplace, it is excellent to be able to look up recording dates, which are in many cases actual - and in others "circa"

Having said all that, all of you interested in Music Hall, or if wanting some guides by which to date your records, whatever is upon them, you will find this book invaluable. It complements the "Musical Shows" discography published earlier. With these two, you will have at your fingertips reference to a major part of light entertainment of the British Isles since 1897.

Both available from us - The Talking Machine Review
19. Glendale Road, Bournemouth BH6 4JA, England.

British Music Hall on Record by Brian Rust (£11 or US \$23.50 inc. postage.)
London Musical Shows on Record by Brian Rust (£11, or US \$ 23.50 incl. postage)

Page 1573

We continue our 'series' of picture label illustrations by including a variety of makes, and on

Page 1588

we bring you the remaining four of Bing Cosby's picture labels through the courtesy of Fred Tetlow.

We have been offered pictures of some of the others, but hadn't time to 'organise' them for this issue.

Page 1582

shows a Gramophone, Model 2, which was contemporary with the "Trade Mark" model and was cheaper than it. Owing to the governor system, it is impossible to play the record too quickly once adjusted. This was sold earlier this year at Sotheby's on 14th. September, 1979 for £1,300. On the following pages we show other views of another Gramophone No.2 by the courtesy of EMI.

On the FRONT COVER is a WurliTzer 1100, of circa 1948, which sold at Sotheby's on 23rd. March, 1979 for £900.

Page 1593

The picture of the REX record in its original bag is a "first". The first Rex was number 8001 with two tunes played by Jay Wilbur and his Band. Mr. Wilbur, at that time, was musical director for Crystalate.

We include the picture of Mr. Tookey, of unknown date, because it is a nice period piece now. We are grateful to Paul Morby who borrowed it from Ethel Payne for us. Mr. Lloyd Morgan is mentioned on page 1589 under Edison Artistes.

HISTORY ON RECORD

When the Allies occupied Germany immediately after World War II, a Military Government was set up. It quickly issued its 'rules and regulations' to ensure control and to restore that type of order necessary daily life to continue and personal dignity of the populace to be restored. Records found themselves being controlled and, as one would expect, a "department" had to approve their content. Your Editor has two main types of Electrola label in his collection. One is a red label with gold lettering. The other is shown at the right, having a deep pink label with white lettering. Briefly, the inscription around the top proclaims that it is issued in accordance with regulation B502 of the Military Government. Our picture is an enlargement.

TOMMY HANDLEY

We are extremely grateful to all those readers who submitted lists of Tommy Handley records, together with matrix numbers. As Mr. Handley is featured in Brian Rust's "Music Hall on Record", we feel that we should refer readers to it, rather than list them here. However, Alasdair Fenton has submitted some matrix information unknown to Mr. Rust, viz:-

Piccadilly 522	The day that I went fishing	XX3425
" 522	Half a million	XX3481
" 556	Come in, Mr. Cumming	XX3614
" 556	The Empire Party song	XX3617

Kevin Daly has submitted:- Advertising record with no label, but pressed by Decca.

Matrix numbers SRS 48/9 Canned Beer Chorus / A Can of Beer and You. (Extolling the virtues of beer in a can) Kevin says that Mr. Handley had neither taste buds nor ethics!

Bill Dean-Myatt tells us that Lather Father (Hemsley-Joyce) on Piccadilly 395 is also on Curry 395

Page 1579

With this page we leave the English language to show some labels and records in their original bags. All except the Fonotopia belong to John Goslin. The Fonotopia was given to your Editor by Karlo Adrian and is further described on page 1587.

The original Polyphon label showed a lady with flowing hair and gown among the stars and was used upon record labels and the discs for Polyphon musical boxes. After World War I, Polyphon records bore a design somewhat like a lozenge. This label has a design somewhat like organ pipes, with gold lettering on green. This example was made for the astute Baida brothers of Bayreuth and Cairo. The music is well recorded.

The origin of the Setrak Mechian record is unknown to us other than what readers can see for themselves, having a Cairo address. The label had dark blue printing upon a pinky-red, and as this presented a difficulty to the photographer, we show also the trade mark from the bag, in detail. The music comprises songs, in what we assume is Arabic, accompanied by local instruments. It is acoustically recorded, but not so well as the Polyphon.

Page 1593

Re. the gramophones with lampshades Alan Leonard writes:-

I notice in the EMI Collection book that No.166 is unidentified. I have seen these in South Australia with the trade mark of the Aladdin Lamp Company, this having a lamp shade on top with a globe for light. It could be adjusted for 110 - 240 volts. I am pleased to send you photographs. The tone arm and head looked to be made of American box wood, or birch and very well finished.



Dominion A38	Winter Sports	Part 1	1023
" A38	"	Part 2	1024

R. D. Stevens helps out with a catalogue that Mr. Rust has some how missed for he has all other details, viz:-

Victory 65 Misery Farm with matrix number DC 611-2

the reverse of this is Raymond Overture, Part 1 played by the Victory Military Band. While speaking of Victory, can someone tell us the catalogue number of Tommy Handley's "Po-Kee Oh-Kee O"

Is the Edison "Opera" in your stock?

DEALERS who are hesitating for any reason over the stocking and pushing of high-grade Edison Phonographs like the "Opera" and "Amberola," should read this letter from W. H. Surber, of Wabash, Ind., who is so pleased with his "Opera" recently purchased, that he is willing to have us print his remarks here:



The "Opera" in Mahogany

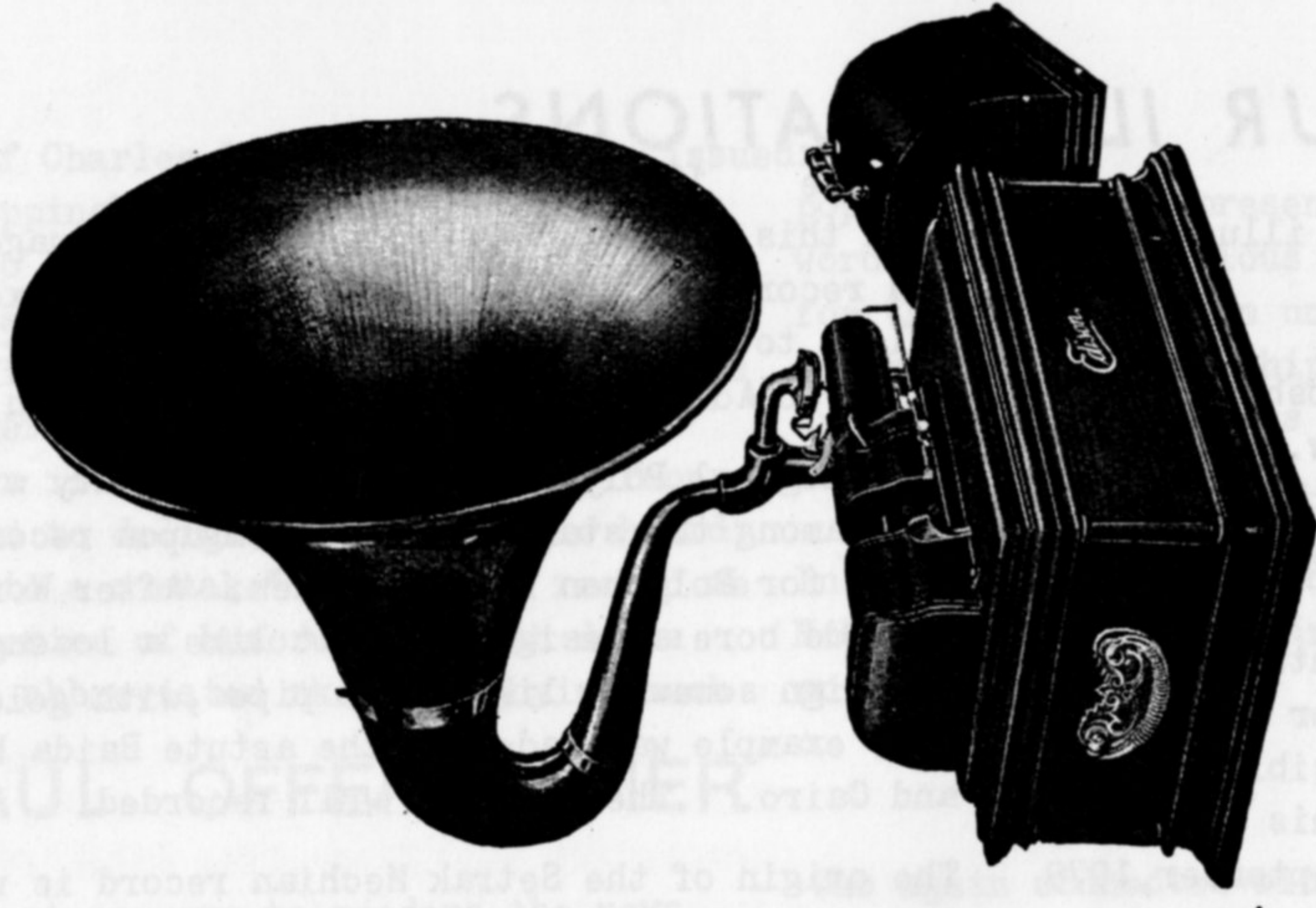
"I have sold my 'Standard' machine and bought an Edison 'Opera,' mahogany throughout. I am just 'tickled to death' with this, the finest musical instrument in the world. I have just what I want. Please thank Mr. Edison in my name for this beautiful gift to the world."

1912

The "Opera" is furnished in two styles—oak finish throughout at \$85.00 list (\$110.50 in Canada), and in mahogany at \$90.00 list (\$117.00 in Canada). Better get your order in to-day if it isn't on file now.

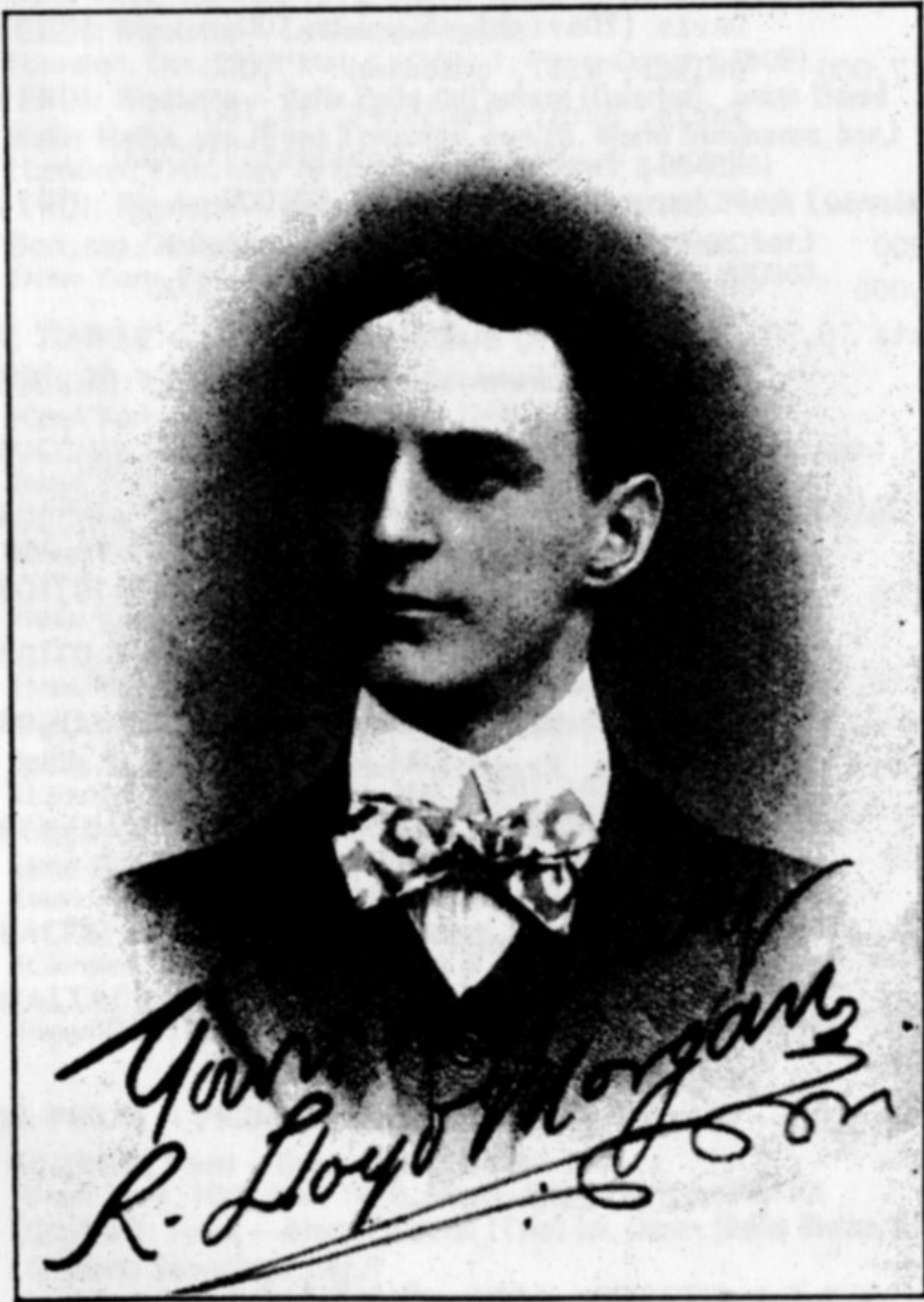
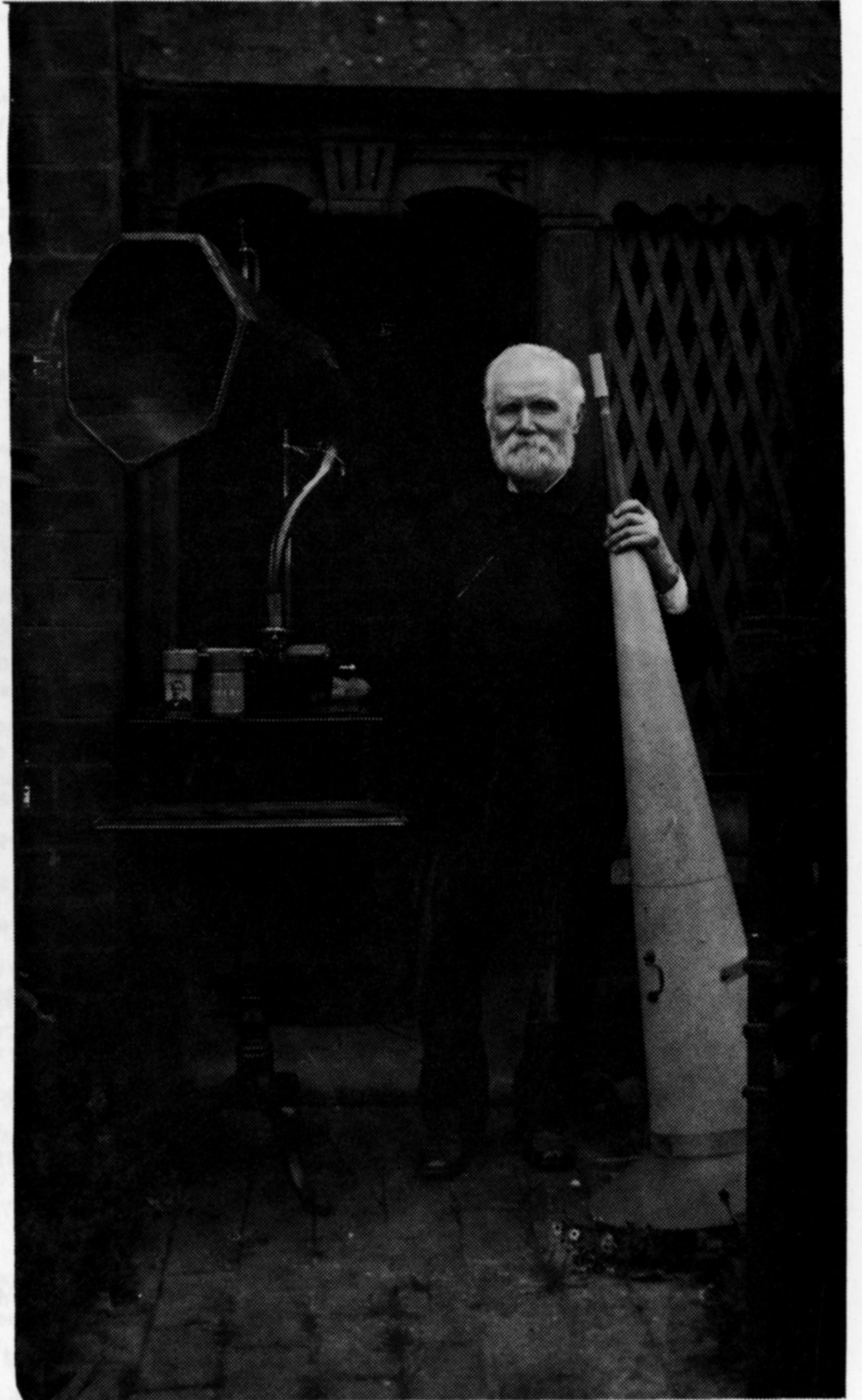
Are you Making a Special Feature of the New Edison "Opera" Phonograph?

THE last word in Phonograph construction. The latest, best and most popular machine on the market. It gives just the right volume of sound to be heard to advantage under any conditions. Its high-class make and finish, its strong and workmanlike appearance, its beautifully clear reproduction of tone and melody, the Music Master Wood Cygnet Horn, all combine to make the public enthusiastic at first sight and hearing.

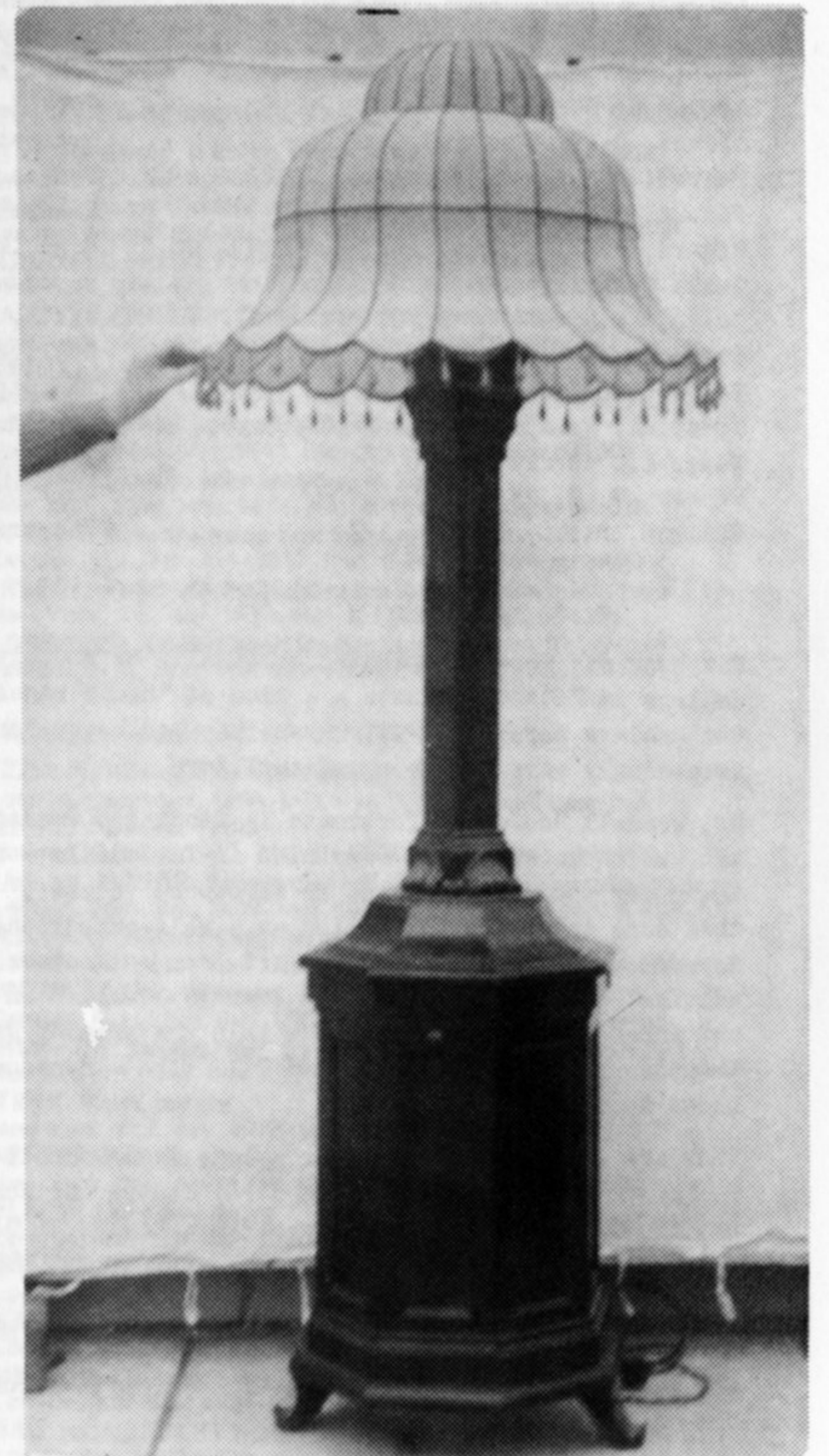
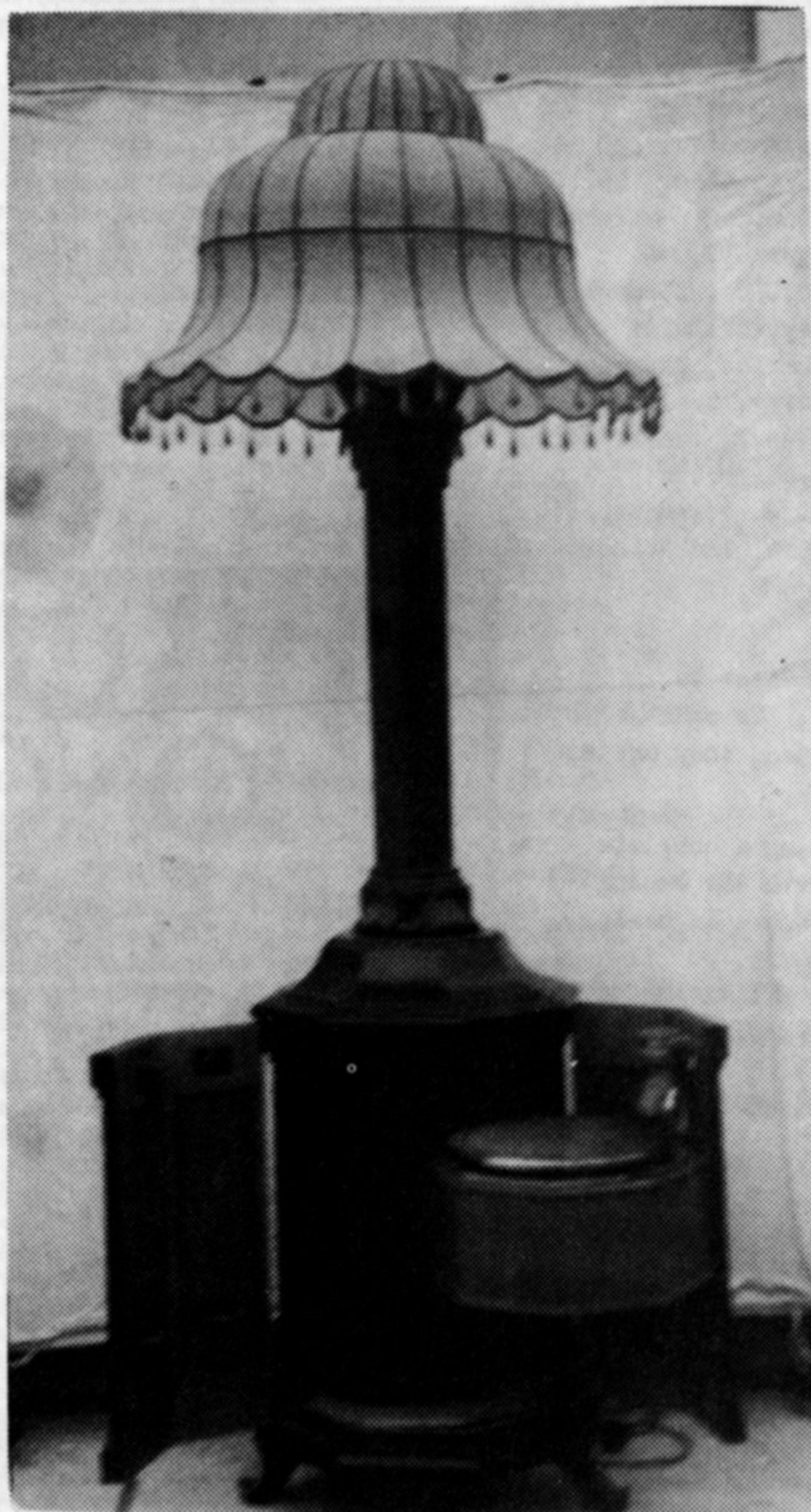


The Edison "Opera."

The "Opera" is furnished in two styles—oak finish throughout at £17 17s. list, and in mahogany at £18 18s. list. All orders are filled in rotation.—How's your Stock?



MR. R. LLOYD MORGAN.



1594

30000 Series	9 inches, 12 inches and 32 cms. Single-sided records from French recordings. Sources and dates from catalogues and periodicals.
30000 9 Nov.05	Orchestre Symphonique - Sambre et Meuse marche (Planquette)
30001 9 "	" " Tzigany, marche
30002 9 "	" " Viens, poupoule, marche
30002 12 cat.	? Les Cloches de Corneville-Je regardais
30109 ? cat.	Baritone Le Trouvere- Son regard (Verdi)
30114 32 cat.	Baritone Herodiade - Vision Fugitive (Massenet)
30118 32 cat.	Baritone La Traviata - Lorsqu'a de folles amours (Verdi)
30119 32 cat.	? Le Pardon de Plöermel - ? (Massenet)
30201 32 cat.	? La Reine de Saba - Sous les pieds d'une femme (Gounod)
30202 32 cat.	Bass l'Etoile du Nord - 0 jours heureux (Meyerbeer)
30206 32 cat.	Bass Barbier de Seville - Air de Calomnie (Rossini)
30219 32 Nov.05	Monsieur Bravo Devant la Samaritaine
30220 32 Nov.05	" " Le Valseur Fin de Siecle
30221 32 Nov.05	" " La Machtagouine, chante Auvergnat
30222 32 cat.	? Le petit panier, chansonnette
30223 32 cat.	? J'ai perdu la boule. chanson satirique
30224 32 cat.	? Nous etions sept. chanson militaire
30225 32 cat.	? Les noctambules, chanson marche
30226 32 cat.	? Le chapelet, chansonnette
30227 32 cat.	? J'ai quelque chos' qui plaît (In catalogue as 33227)
30228 32 cat.	? Sois Gentille avec Ferdinand, chansonnette
30229 32 cat.	? La ronde du Garde-Champetre, chansonnette
30230 32 cat.	? La sortie de Baluche, chanson militaire
30231 32 cat.	? Un tour de valse, chansonnette comique
30232 32 cat.	? Derriere la musique militaire, chansonnette
30233 32 cat.	? Les Gardes Municipaux, chansonnette
30234 32 cat.	? C'Credein de Printemps, chansonnette
30235 32 cat.	? La Jolie Marchande de Tbac, chansonnette
30236 32 cat.	? Le pempier de service, chansonnette comique
30237 32 cat.	? Sur le Boulevard Rochechouart, chansonnette
30238 32 cat.	? Le clef du Paradis
30239 32 cat.	? Le Regiment en marche, chansonnette
30240 32 cat.	Baritone Faust - Invocation de Faust (Gounod)
30241 32 cat.	Baritone Le credo du Paysan (Goublier)
30242 32 cat.	? Santa Lucia (Braga)
30243 32 cat.	Soprano & Bass Faust - Scene de l'Eglise (Gounod)
30244 32 cat.	? Les deux chiens (Magnis)

30245 32 cat.	? N'y touchez pas (Krier)
30245 12 cat.	? Le Regiment de Sambre et Meuse, vocal march(Planquette)
30246 32 cat.	? Printania, chansonnette
30247 32 cat.	? La Princesse des Canaries (Lecocq)
30249 32 cat.	? Les heures d'ivresse (Brioude)
30250 32 cat.	? Ma pauvre gosse (Thiels)
30251 12 Nov.05	Monsieur Cerdan Juanita (Benoit de Cariteau)
30252 12 "	" La Paimpolaise (Bolrel)
30253 12 "	" Les clameurs qui montent (Walbert)
30254 12 "	" Paysan et soldat (Bernieux)
30255 12 "	" Pauvres Fous (Tagliafico)
30256 32 "	" Mignon - Berceuse de son coeur(Thomas)
30257 12 "	" Le Lac (niedermyer)
30258 12 "	" O sole mio (di Capua) (in Italian)
30259 12 "	" Le bon Bougre
30260 12 "	" Aubade au Carmencita (Spencer)
30261 12 "	" Le passant
30262 12 "	" Valse Blonde
30263 12 "	" La Charité (J.Fauré)
30264 12 "	" Serenade Navaraise (Chabaud)
30265 12 cat.	" Toujours la femme
30266 12 "	? l'Angelus de la mer (Goublier)
30267 12 "	? La Marseillaise (R. de l'Isle)
30268 9 Nov.05	Monsieur Cerdan with band. La Marseillaise (R. de l'Isle)
30280 12 "	Monsieur Bravo Pour etre garçon d'honneur
30282 12 "	" Les menones
30283 12 "	" La Foire chez soi
30284 12 "	" La Marquise Taupin, chansonnette
30285 12 "	" Printania
30286 32 "	" Monsieur Grippe-Sous (Grimaldi)
30287 12 "	" Le regiment en marche
30304 12 cat.	? La Combinaise, chanson
30306 12 "	? Le Rieur, un monologue
30405 32 "	? Pres des Ramparts de Seville (Choudens)
33227 32 "	? J'ai quelque chos' qui plaît

Unknown series of recordings reported having been taken in London, April, 1907.
 Jean Cokkins (Greek tenor) I Pagliacci - Arioso (Leoncavallo)
 Rigoletto - La donna e mobile (Verdi)

NEOPHONE ARTISTES

IN ALPHABETICAL ORDER SHOWING THE SERIES IN WHICH THEIR RECORDS WERE ISSUED (read across)

Alexander, George, baritone, 15,500	Alvarez-Udell, Luis, 16,100 : 17,000	American Comedy Four, The, 16,000 : 17,000	Anderson, Archie, baritone, 16,100 : 17,000
Anonymous Bands 2,100 : 15,000	Anonymous British Singers, 10,100 : 15,500 : 16,100		Anonymous Clarionetist 9,000
Anonymous Flautist 9,000	Anonymous French Singers 4,000 : 7,800 : 30,000 : 33,000		Anonymous Italian Actors 20,000
Anonymous Italian Artistes (Excluding the La Scala Artistes) 16,100	Anonymous Tubaphone player 9,000	Anonymous Japanese Speaker 17,000	Anonymous Piccolo Player 9,000
Anonymous Trumpeter 2,000	Batten, Joseph, pianist, 17,000	Anonymous Xylophonist 9,000	Ballard, Will, comic 17,000
Banda Municipale di Milano 25,000 : 26,000	Blanchard, Edith, contralto 16,100	Berry, W. H., comedian 16,100 : 17,000	Besses o' the Barn Brass Band 15,000
Biberti, Roberto, bass 1,000	Bridge, C., comic 17,000	Bobbe, Jules, violinist 17,000	Boschmans, L., piccolo player 17,000
Bravo, Monsieur 30,000	Burkraf, Franz, tenor 1,000	Bryan, Harry, cornetist 15,000 : 15,500 : 16,100	
Bryce, Thomas, comic 17,000	Cokkins, Jean, tenor, series unknown	Cantrel, Edward, vocal 17,000	Carpenter, Nettie, violinist 17,000
Cerdan, Monsieur J., bass 30,000	Covent Garden Chorus, The 17,000	Constantino, bass, see under Thos, Constantino	
Costa, Alfredo, baritone, San Carlo Op. 16100	Covent Garden Chorus, The 17,000	Coyle, Edgar, baritone 17,000	Cunningham, Alfred, bari. 16,1000 : 17,000
Curtis, E., comic 10,100	Davids, H., Cantor 17,000	Davies, Thomas H., 17,000	Davis (?Davies), E., 16,100
Davis, James, tenor 15,500	Dawson, Peter, bass 15,500	De Fortis, Miss L. Douste, vocal 17,000	Dellar, Will, comedian 17,000
Ditcham, William, bells soloist 17,000	Dubbins, A.F. pianist 17,000	Dudley, B., baritone 16,100	Earle, Burt, banjoist 16,100
Edwards, A. L. tenor 16,100	Elton, Fred, Comedian / baritone 10,100	Empire Military Band 2,000	Evans, A. Warwick, 'cellist 17,000
Evans, Vera Warwick, violiniste 17,000	Fay, Harry, comedian / bari. 10,100 : 15,000B : 15,500 : 17,000	Fransella, Albert, flautist 17,000	Florence, Ada, vocal 17,000
Fontbonne, Monsieur M.L. flautist 16,100	Foyle, George, comedian 17,000	Giannopulo, Mme. Costi, sop. 17,000	Garde Republicaine Band 16,100
Gaudard, Monsieur M., oboist 16,100	Geffen, J. L. Cantor 17,000	Hallett, Wilson, Music Hall artiste 15,500 : 16,000 : 16,100	Gilbert, Arthur, comedian 2,000
Gordon, Alf. comedian / bari. 15,500	Groves, Frances, serio-comic 2,000	Hay, John M. tenor 17,000	Heather, Alfred, tenor 15,500A : 16,100 : 17,000
Hampton, Pete, Minstrel & Music Hall artiste 16,100 : 17,000	Hughes, J. P. clarionet 15,500 : 17,000 : 19,000	Hughes, Seth, tenor 16,100	
Hughes, J. P. clarionet 15,500 : 17,000 : 19,000	Irish Guards, Band of H.M. 17,000	Kabiraji, Pheroze K. N. 17,000	Keir, Donald baritone/ bass 16,100
Imperial Trombone Quartette, The 2,000	Lancaster, Fred., comic 17,000	Latimer, Harrison, baritone 10,100, 17,000	Leggett, Sgt. Charles, comestist 16,100
Kennedy A., baritone 16,100	Llewellyn, Dan, tenor 10,100	Lonsdale, Mr. comic/bari. 10,100	Massa, Mario, tenor (Covent Garden) 16,100
Light Cavalry Band, The 2,000	McRobie, H. bass 17,000	Meister Glee Singers, The 17,000	Meistersingers Brass Quartette, The 16,100
Mayo, Sam, comedian 17,000	Morini, Herr baritone 1,000	Netta, Will., baritone 10,100	Niola, Guglielmo, baritone 16,100
Morgan R. Lloyd, baritone 17,000	Orchestre Symphonique 30,000	Packman, Percy J. piccolo player 10,900	Paradis, Henri, clarionetist 16,100
Nisbet, H. D. flautist	Pearce, Albert, tenor 16,100	Peddle, Mary, contralto 17,000	Phillips, Marcus, baritone 16,100 : 17,000
Pearl, Mr. tenor (? Pearce) 10,100	Pierpoint, Bantock, baritone 16,100 : 17,000	Reid, Thomas, comic/baritone 17,000	Richards, Francis, baritone 16,100 : 17,000
Pidoux, John, banjoist 17,000	Rose, A. tenor 17,000	Royal Military Band 15,500 : 16,100 : 17,000	Royal Symphony Orchestra 16,100
Rogers, Charles, banjoist 16,100 : 17,000	recorded) 20,000 : 20,000B : 22,000	Scots Guards, Band of H.M. 16,100	Shand, Ernest, comedian 17,000
Scala Opera Artists, La Milano (anonymously)	Smith, Sydney, violinist 17,000	Spero, E., Cantor 17,000	Stone, Miss M. vocal 17,000
Smith, Mr. comic 10,100	Sullivan, Charles, baritone/bass 16,100 : 17,000		Symphony Orchestra 2,000
Stormont, Leo, baritone 16,100	Thornton, Harry, baritone 17,000	Thos, Constantino, bass 17,000	Tree, Charles, baritone 10,100
Teirlynck, Jan, Flemish songs 17,000	Turnpenny, Henry, tenor 16,100	Unwin, Florence, soprano 17,000	Virgo, Wilfred, tenor 2,000 : 16,100
Trentini, Emma, soprano 16,100	Wakefield, Johnny, comic 2,000	Waltham, Ford, baritone 17,000	Way, Owen, comedian 17,000
Wade, A., cornetist 16,100	Whitlock, W. W. comedian 10,100	Wilcooke, James, piccolo player 15,500	Wilson, J. trombonist 16,100
Webber, W. G. 15,500 : 16,100	Zaccaria, Emma, mez-soprano 16,100	Zucchi, Dante, tenor 16,100	
Wualman, Paulo, bass 16,100			

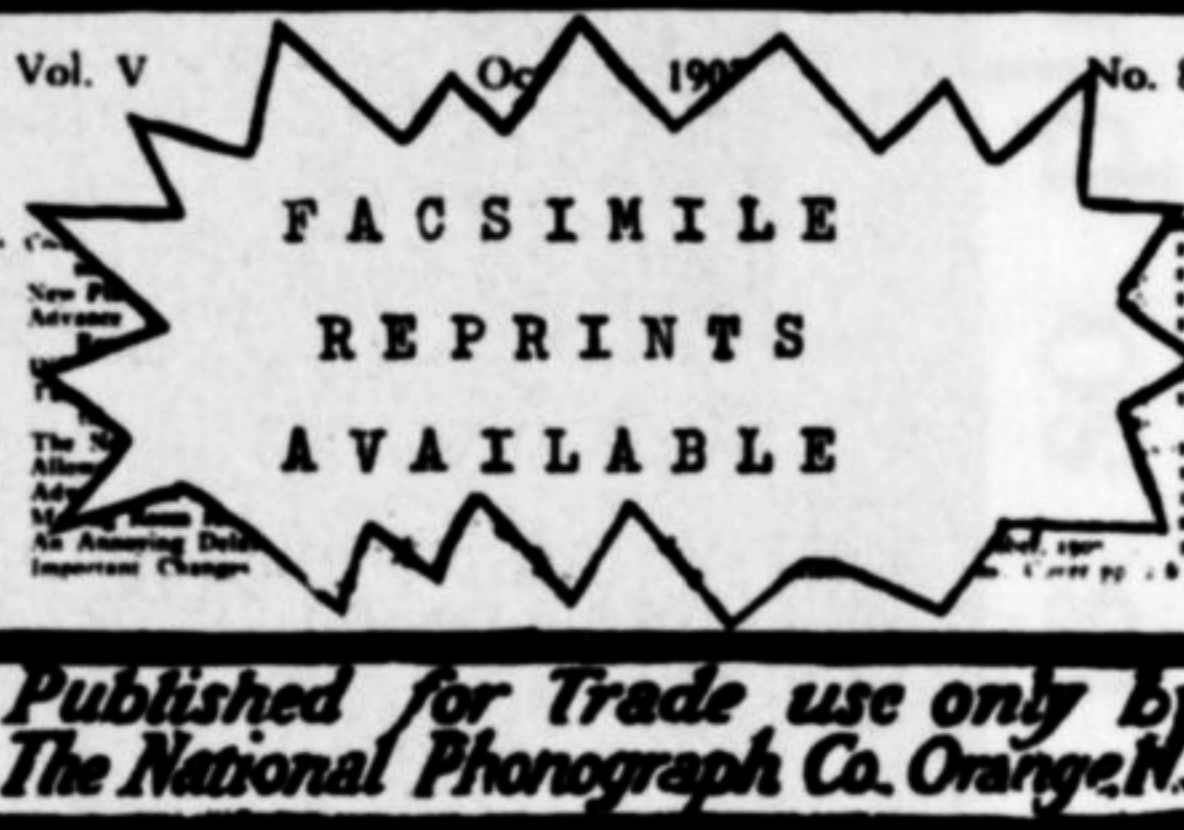
E. P. M

The booklets were distributed originally as monthly magazines to dealers in Edison products - a kind of "house magazine". As most of the dealers threw them away when they had become out-dated, they are now exceedingly rare in their original form.

Mr. Wendell Moore was fortunate in finding a dealer having a complete set, which is now being reprinted in fac simile - but with the benefit that they are now presented in hardbound volumes. Mr. Moore is having them done in a limited edition as a self-supporting venture, so it depends upon the continued support from collectors. As a limited edition, there will ultimately "rarity - value" in the reprints. One does not foresee a further reprint within the present generation at least. When the project is complete, it will form a handsome set of collectors' books upon your shelf.

They are priced at \$12.95 per volume from Wendell Moore, R.R.1., Box 474H, Sedona, Arizona 86336, U S A.
 or, £7.95 including postage from Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA, England
 or, from Tony Savery, 42 Cuthbert Road, Reservoir, Victoria 3073, Australia, whose price in that currency we do not know.

All of the above "agents" can supply you with a complete set of volumes 1 to 5 inclusive.

EDISON
PHONO-
GRAPH
MONTHLY

PICKWICK 40 PARADE

Pickwick Records have just released a "double limited edition" comprising 2-LP sets with a total of 40 tracks per set, under the following titles:-

PLD 8000 Black Magic PLD 8001 Rock Heroes

*PLD 8002 40 Country masterpieces

PLD 8003 40 Oldies but Goodies

PLD 8004 Disco Saturday Night

PLD 8005 40 Solid Gold Hits

PLD 8006 40 Gala Performances

*PLD 8007 40 Classical Masterpieces

*PLD 8008 40 Brass Band Favourites

PLD 8009 40 Hits from the 50's and 60's

+PLD 8010 40 Walt Disney Originals

*PLD 8011 40 Country Classics

*PLD 8012 40 Guitar Greats by Bert Weedon

*PLD 8013 40 Folk Favourites

PLD 8014 40 Non-stop Party Favourites

PLD 8015 Disco Magic

*PLD 8016 Kings of Rock and Roll) *To be reviewed in

PLD 8017 40 Unforgettable Memories (our next issue.

+ Titles in this set have been reviewed previously as single LPs.

From Pearl :-

GEMM 166 reissue of pieces by Battistini
 GEMM 173 " " " Norman Allin
 GEMM 177/8 " " arias of Rigoletto
 GEMM 168 " " Dame Clara Butt

World Record:-

SHB 58 Duke Ellington- Hot from Harlem 1927-30
 SH 338 Reginald Foort at the organ
 SH 334 Peter Yorke & his Concert Orchestra
 From Decca... DDV 5015/6 Ted Heath & his music-
 "The beginning"

Record Reviews

E. Bayly

COUNT JOHN MCCORMACK

THE YEARS OF TRIUMPH

Every effort was made to ensure correct replay pitch. Score keys were followed (McCormack himself said he never transposed in opera) and pitch pipes used to en-

sure accuracy. Minimum filtering was done to prevent vocal tone loss and a wide range of styli used to obtain fullest sound from the excellent originals.

SIDE ONE - DONIZETTI AND ROSSINI

1. DONIZETTI: La Favorita - Spirto gentil ne'sogni miei (London, Spring 1909. Mat. Lxx 3152-2; Fono.-Odeon 84230)
2. DONIZETTI: L'Elisir d'amore - Una furtiva lagrima (New York, 1st. Feb. 1910. Mat. C-8536-2; Victor 88217)
3. DONIZETTI: Lucia di Lammermoor - Fra poco a me ricovero (New York, 3rd. Jan. 1910. Mat. C-8535-1; Victor 88215)
4. DONIZETTI: Lucia di Lammermoor - Tu che a Dio spiegasti l'ali (New York, 23rd. Mar. 1910. Mat. C-8740-1; Victor 88249)
5. DONIZETTI: La Figlia del Reggimento - Per viver vicino a Maria (New York, 23rd. Mar. 1910. Mat. C-8739-1; Victor 88245)
6. ROSSINI: Li Marinari (Duet with G. Mario Sammarco, bar.) (New York, 4th. Apr. 1911. Mat. B-10137-3; Victor 87078)
7. ROSSINI: Mira la bianca Luna (Duet with Emmy Destinn, sop.) (London, 18th. Jul. 1911. Mat. 5203 F; HMV 2-054019)
8. ROSSINI: Il Barbiere - O, il meglio mi scordavo! (w. Sammarco) (London, 18th. Jul. 1911. Mat. 5205 F; HMV 2-054021)

SIDE TWO - VERDI

1. VERDI: Aida - Celeste Aida, forma divina (London, Spring 1909. Mat. Lxx 3173; Fono.-Odeon 84236)
2. VERDI: Aida - Tutto è finito... O terra addio (w. Lucille Marsh, s.) (New York, 9th. Apr. 1914. Mat. C-14694-1; Victor 74398)
3. VERDI: La Traviata - Lunga de lei... De miei bollenti spiriti (New York, 10th. Mar. 1910. Mat. C-8693-1; HMV 2-052025)
4. VERDI: La Traviata - Parigi, o cara noialascero (w. Lucrezia Bori, s.) (New York, 8th. Apr. 1914. Mat. C-14686-1; Victor 89126)
5. VERDI: Rigoletto - Questa o quella per mi pari sono (New York, 1st. May 1913. Mat. B-13223-1; Victor 64344)
6. VERDI: Rigoletto - La donna è mobile (London, Oct. 1907. Mat. Lx-2491-1; Fono.-Odeon 57508)
7. VERDI: Rigoletto - Bella figlia dell'amore (Quartet). (with Dame Nellie Melba, sop./Edna Thornton, con./G. Mario Sammarco, bar.) (London, 11th. May 1910. Mat. 4189F; HMV 2-054025)
8. VERDI: Rigoletto - Bella figlia dell'amore (Quartet). (with Lucrezia Bori, sop./Josephine Jacoby, con./Reinold Werrenrath, bar.) (New York, 8th. Apr. 1914. Mat. C-14657-5; Victor 89080)

SIDE THREE - MISCELLANEOUS OPERATIC

1. PUCCINI: La Bohème - Che gelida manina (New York, 1st. Feb. 1910. Mat. C-8589-2; Victor 88218)
2. PUCCINI: La Bohème - O soave fanciulla (w. Lucrezia Bori, sop.) (New York, 8th. Apr. 1914. Mat. B-14658-4; Victor 87512)
3. PUCCINI: La Bohème - Ah, Mimi tu più non torni (w. Sammarco) (New York, 23rd. Mar. 1910. Mat. C-8737-1; Victor 89044)
4. BOITO: Mefistofele - Dai campi, dai prati (New York, 11th. Dec. 1912. Mat. B-12705-1; Victor 64303)
5. BOITO: Mefistofele - Giunto sul passo estremo (Epilogue) (New York, 11th. Dec. 1912. Mat. B-12706-1; Victor 64304)
6. PONCHIELLI: La Gioconda - Recit... O grido di quest'anima (with G. Mario Sammarco, bar.) (London, 18th. July, 1911. Mat. 5206F; HMV 2-054022)
7. BENEDICT: The Lily of Killarney - The moon hath raised her lamp above (with Reinold Werrenrath, bar.) (New York, 9th. Apr. 1914. Mat. B-14693-1; Victor 64440)
8. BALFE: The Bohemian Girl - When other lips and other hearts (Camden, 11th. May, 1916. Mat. B-14677-2; Victor 64599)
9. WALLACE: Maritana - There is a flower that bloometh (New York, 11th. Dec. 1912. Mat. B-12710-2; Victor 64307)

SIDE FOUR - FRENCH OPERA

1. GOUNOD: Faust - Salve dimora, caste è pura (New York, 10th. Mar. 1910. Mat. C-8694-1; Victor 88230)
2. GOUNOD: Faust - Alert! Alert! (Trio) (w. Dame Nellie Melba, s. G. Mario Sammarco, bar.) (London, 11th. May 1910. Mat. 419C; HMV 2-054022)
3. BIZET: I pescatori di perle - Uel tempio al limitar (w. Sammarco) (New York, 4th. Apr. 1911. Mat. B-8738-2; Victor 87082 (7-540011))
4. BIZET: I pescatori di perle - Mi par d'udir ancora (New York, 11th. Dec. 1912. Mat. B-12707-1; Victor 64305)
5. MASSENET: Manon - Chiudo gli occhi (New York, 3rd. Jan. 1913. Mat. B-12764-2; Victor 64312)
6. DELIBES: Lakmé - Vieni al contento profondo (New York, 25th. Mar. 1910. Mat. B-8750-1; Victor 87063)
7. BIZET: Carmen - Parle-moi de ma mère (w. Lucille Marsh, sop.) (New York, 1st. May 1913. Mat. C-13028-3; Victor 74345)
8. BIZET: Carmen - Il fior che avevi a me tu dato (Flower Song) (New York, 7th. Jan. 1910. Mat. C-8538-1; Victor 88216)
9. MEHUL: Joseph in Egypt - Champs paternels! Hébron douce vallée (Camden, N.J., 23rd. Oct. 1917. Mat. C-20898-1; Victor 74564)
10. MESSAGER: Fortunio - J'aimais la vieille maison grise (London, 2nd. Sep. 1927. Mat. Bb11341-1; HMV DA 946)
11. BIZET: I pescatori di perle - Del tempio al limitar (w. Sammarco) (New York, 31st. Mar. 1911. Mat. C-8738-2; HMV 2-054018)

SIDE FIVE - McCORMACK AND KREISLER

1. BRAGA: Angel's Serenade (New York, 25th. Mar. 1914. Mat. C-14623-1; Victor 89103)
2. LEROUX: Le Nil (The Nile) (New York, 25th. Mar. 1914. Mat. C-14625-1; Victor 89105)
3. GODARD: Jocelyn - Beneath the quivering leaves (New York, 25th. Mar. 1914. Mat. C-14626-1; Victor 89106)
4. SCHUBERT: Ave Maria, Op. 52, No. 6 (New York, 25th. Mar. 1914. Mat. C-14633-1; Victor 89107)
5. BACH-GOUNOD: Ave Maria (New York, 31st. Mar. 1914. Mat. C-14624-2; Victor 89104)
6. SCHUBERT: Serenade (Softly through the night is calling) (New York, 31st. Mar. 1914. Mat. B-14651-1; Victor 87191)
7. MASCAGNI: Cavalleria Rusticana - Ave Maria (New York, 31st. Mar. 1914. Mat. B-14652-1; Victor 87192)
8. MOSKOWSKI: Serenade (New York, 10th. Jun. 1915. Mat. B-16090-1; Victor 87230)
9. DE CURTIS: Carmè (Canto Sorrentino) (New York, 10th. Jun. 1915. Mat. B-16091-2; Victor 87231)
10. BOHM: Still as the night, deep as the sea (Op. 326, No. 27) (New York, 10th. Jun. 1915. Mat. B-16093-2; Victor 87233)

SIDE SIX - McCORMACK AND KREISLER

1. RAFF: Serenade (Camden, N.J., 10th. May 1916. Mat. B-17654-2; Victor 87258)
2. OFFENBACH: Tales of Hoffmann - Beauteous night, oh night of love (Camden, N.J., 10th. May 1916. Mat. B-17655-1; Victor 87245)
3. KRAMER: The last hour (Camden, N.J., 5th. May 1920. Mat. B-24036-1; Victor 87576)
4. RACHMANINOFF: When night descends, Op. 4, No. 3 (Camden, N.J., 2nd. Apr. 1920. Mat. B-23905-1; Victor 87571)
5. RACHMANINOFF: O cease thy singing maiden fair, Op. 4, No. 4 (Camden, N.J., 2nd. Apr. 1920. Mat. B-23906-1; Victor 87574)
6. RACHMANINOFF: Before my window stands a flowering cherry tree, Op. 26, No. 10 (London, 24th. Sep. 1924. Mat. Bb 5116-2; HMV DA 644)
7. RACHMANINOFF: To the children, Op. 26, No. 7 (London, 24th. Sep. 1924. Mat. Bb 5117-2; HMV DA 680)
8. RICHARD STRAUSS: Morgen! (Tomorrow!) Op. 27, No. 4 (London, 24th. Sep. 1924. Mat. Bb 5115-3; HMV DA 644)
9. LARCHET: Padmaic the Fiddler (London, 24th. Sep. 1924. Mat. Bb 5118-2; HMV DA 636)
10. TRAD. IRISH MELODY: I saw from the beach (London, 24th. Sep. 1924. Mat. Bb 5119-1; HMV DA 636)

SIDE SEVEN - LIEDER AND ARIAS

1. MOZART: Don Giovanni - Il mio tesoro intanto andate a consolar! (Camden, N.J., 9th. May 1916. Mat. C-17647-1; Victor 74484)
2. MOZART: Ridente la calma (Concert Aria, K. 152) (London, 10th. Sep. 1924. Mat. Bb 5096-2; HMV DA 645)
3. BRAHMS: Die Mainacht, Op. 43, No. 2 (The May night) (London, 10th. Sep. 1924. Mat. Bb 5031-2; HMV DA 628)
4. BRAHMS: In waldesinsamkeit, Op. 85, No. 6 (In forest solitude) (London, 4th. Sep. 1924. Mat. Bb 5032-2; HMV DA 628)
5. BRAHMS: Komm bald, Op. 97, No. 5 (Come soon) (London, 10th. Sep. 1924. Mat. Bb 5094-2; HMV DA 635)
6. BRAHMS: Feldeinsamkeit, Op. 86, No. 2 (Alone in the fields) (London, 10th. Sep. 1924. Mat. Bb 5095-1; HMV DA 635)
7. WOLF: Mörike lieder - Wo find ich trost? (Where shall I find comfort?) (London, 4th. Sep. 1924. Mat. Cc 5029-1; HMV DB 766)
8. WOLF: Mörike lieder - Schlafendes Jesuskind (Sleeping Christchild) (Camden, N.J., 24th. Apr. 1925. Mat. BVE-32538-2; Victor 1272-B)
9. RACHMANINOFF: How fair this spot, Op. 21, No. 7 (London, 19th. Sep. 1924. Mat. Bb 5101-1; HMV DA 680)
10. RACHMANINOFF: To the children, Op. 26, No. 7 (Camden, N.J., 17th. Dec. 1925. Mat. BVE-27085-4; Victor 1288)
11. TCHAIKOVSKY: None but a lonely heart, Op. 6, No. 6 (Camden, N.J., 12th. Oct. 1927. Mat. BVE-40170-2; Victor 1306)

SIDE EIGHT - SCHUBERT AND RICHARD STRAUSS

1. STRAUSS: Du meines Herzens Krönelein, Op. 21, No. 2 (My heart is crowned) (London, 1st. Sep. 1927. Mat. Bb 11338-2; HMV DA 932)
2. STRAUSS: Allerseelen, Op. 10, No. 8 (All Souls' Day) (London, 1st. Sep. 1927. Mat. Bb 11339-2; HMV DA 932)
3. SCHUBERT: Die liebe hat gelogen, Op. 23/1 (Love has lied) (Camden, N.J., 26th. Sep. 1923. Mat. B-28610-1; HMV AGSA 47)
4. SCHUBERT: Du bist die ruh', D. 776 (You are at rest) (London, 4th. Sep. 1924. Mat. Cc 5030-2; HMV DB 766)
5. SCHUBERT: Who is Sylvia? Op. 106, No. 4 (London, 2nd. Sep. 1927. Mat. Bb 11342-2; HMV DA 933)
6. SCHUBERT: Die liebe hat gelogen, Op. 23/1 (Love has lied) (London, 2nd. Sep. 1927. Mat. Bb 11343-2; HMV DA 933)
7. SCHUBERT: Ave Maria, Op. 52, No. 6 (Camden, N.J., 27th. Nov. 1928. Mat. CVE-49209-1A; HMV DB 1297)
8. SCHUBERT: Schwanengesang, No. 4 - Serenade (Camden, N.J., 27th. Nov. 1928. Mat. CVE-49210-2; Victor 6927-A)
9. SCHUBERT: Holy Night and To the Lyre (Camden, N.J., 6th. Dec. 1928. Mat. CVE-49237-3; Victor 6926)
10. SCHUBERT: Hark! Hark! The Lark! and Who is Sylvia? (Camden, N.J., 7th. Dec. 1928. Mat. CVE-49214-4; Victor 6926)
11. SCHUBERT: The Hurdy-gurdy Man and Farewell (Camden, N.J., 28th. Nov. 1928. Mat. CVE-49213-3; Victor 6928-A)

SIDE NINE - SACRED MUSIC

1. J.-B. FAURE: The Crucifix (Duet) (w. Reinold Werrenrath, bar.) (Camden, N.J., 8th. Jun. 1917. Mat. B-18391-3; Victor 64712)
2. ALLITSEN: The Lord is my Light and my Salvation (Psalm 27) (Camden, N.J., 23rd. Oct. 1917. Mat. B-20899-1; Victor 64726)
3. SULLIVAN: The Lost Chord (Camden, N.J., 20th. Oct. 1922. Mat. C-27043-1; Victor 74791)
4. MARTIN: The Holy Child (Away in a manger) (Camden, N.J., 17th. Dec. 1926. Mat. BVE-37147-1; Victor 1281)
5. SEAUVER: Just for today (Camden, N.J., 28th. Sep. 1926. Mat. BVE-36363-1; Victor 1281)
6. J.-B. FAURE: The Palms (Les rameaux) (Camden, N.J., 4th. Oct. 1926. Mat. CVE-36384-1; Victor 6607-B)
7. HAGEMAN: Christ went up into the hills alone (Camden, N.J., 4th. May 1927. Mat. CVE-38388-1; Victor 6708-B)
8. FRANCK: La Procession (Dieu s'avance à travers les champs!) (London, 1st. Sep. 1927. Mat. Cc 11335-2; HMV DB 1095)
9. FRANCK: Panis Angelicus (fr. Messe Solenne, Op. 12) (London, 5th. Sep. 1927. Mat. CR 1497-1; HMV DB 1095)
10. PORTUGAL: Adeste Fidelis (New York, 31st. Mar. 1915. Mat. C-15849-1; Victor 74436)

SIDE TEN - COLLECTED RARITIES

1. HANDEL: Semele - O sleep! Why dost thou leave me? (Camden, N.J., 1st. Apr. 1920. Mat. B-23902-1; Victor 66096)
2. HANDEL: Atalanta - Come, my beloved (Care selve) (London, 4th. Sep. 1924. Mat. Bb 5034-1; HMV DA 645)
3. WOLF-FERRARI: I gioielli della Madonna - T'eri un giorno ammalato (with Louise Kirkby Lunn, contralto) (London, 15th. Jul. 1912. Mat. Ho 201 af; HMV 2-054040)
4. DONAUDY: Luoghi sereni e cari (The dearest place) (London, 4th. Sep. 1924. Mat. Bb 5033-2; HMV DA 627)
5. DONAUDY: Luoghi sereni e cari (The dearest place) (Camden, N.J., 17th. Dec. 1925. Mat. BVE-34160-2; Victor 1288)
6. TRAD. GERMAN arr. KARG-ELERT: All mein gedanken (All my thanks) (Camden, N.J., 17th. Dec. 1926. Mat. BVE-37149-1; Victor 1272-A)
7. BANTOCK: Love's secret (Camden, N.J., 1st. Oct. 1926. Mat. BVE-35893-1; unpublished)
8. BANTOCK: Songs from the Chinese Poets, 2/2 - A dream of spring (London, 1st. Sep. 1927. Mat. Bb 11337-1; HMV DA 917)
9. BANTOCK: Songs from the Chinese Poets, 2/3 - Desolation (London, 1st. Sep. 1927. Mat. Bb 11336-1; HMV DA 917)
10. FORD: Musick of sundrie kindes - Since first I saw your face (O.E., 1607) (London, 2nd. Sep. 1927. Mat. Bb 11340-2; HMV DA 946)
11. DONAUDY: O del mio amato ben (Oh, of my lost beloved I sing) (London, 4th. Sep. 1924. Mat. Bb 5035-1; HMV DA 627)

SIDE ELEVEN - PERSONAL FAVOURITES OF McCORMACK

1. LOTTI: Pur dicesti, O bocca, bocca, bella (Your beautiful lips) (Camden, N.J., 26th. Sep. 1923. Mat. B-28609-2; Victor 1081-A)
2. KRAMER: Swans (Creator record) (Camden, N.J., 26th. Sep. 1923. Mat. B-28613-1; Victor 1081-B)
3. STERNDAL BENNETT: Take, oh take those lips away (New York, 2nd. Apr. 1912. Mat. B-11815-1; Victor 64252)
4. TRAD. OLD ENGLISH: Drink to me only with thine eyes (New York, 4th. Mar. 1910. Mat. C-8587-3; Victor 74204)
5. MARSHALL: When shadows gather (Creator record) (New York, 10th. Mar. 1910. Mat. B-8696-1; Victor 64127)
6. MARSHALL: I hear you calling me (Creator record) (New York, 16th. Mar. 1911. Mat. B-8695-2; Victor 64120)
7. JUDGE/WILLIAMS: It's a long way to Tipperary (New York, 23rd. Nov. 1914. Mat. B-15415-1; Victor 64476)
8. NOVELLO: Keep the home fires burning (Camden, N.J., 7th. Jun. 1917. Mat. B-20017-2; Victor 64696)
9. HERBERT: Natoma - No country can my own outvie (Cr. rec.) (New York, 3rd. Apr. 1912. Mat. C-11822-1; Victor 74295)
10. WAGNER: Die Meistersinger: Morning was gleaming (Prize song) (Camden, N.J., 10th. May 1916. Mat. C-17656-1; Victor 74479)

SIDE TWELVE - SONGS OF SENTIMENT

1. BUZZIA-PECCIA: Lolita (Serenata Espagnol) (London, December, 1908. Mat. Lxx 2962; Fono.-Odeon 84217)
2. STEPHEN ADAMS: Thora (London, October 1907. Mat. Lx 2500; Fono.-Odeon 66190)
3. TRAD. arr. MOORE: Believe me if all those endearing young charms (London, 26th. Sep. 1904. Mat. 5931b; Zono. X-42208)
4. SULLIVAN: Onward! Christian soldiers (Camden, N.J., 9th. Apr. 1924. Mat. B-29871-1; unpublished)
5. ROBERT FRANZ: Widmung, Op. 14, No. 1 (O thank me not) (Camden, N.J., 26th. Sep. 1923. Mat. B-28612-1; unpublished)
6. SCHUMANN: Sangers trost, Op. 127/1 (The singer's consolation) (Camden, N.J., 2nd. Apr. 1920. Mat. B-23799-2; HMV AGSA 47)
7. AITKEN: Mairi, my girl (New York, 2nd. Apr. 1912. Mat. C-11813-1; Victor 74298)
8. TROTTER: Asthore (Darling) (New York, 2nd. Apr. 1912. Mat. C-11817-1; Victor 74299)
9. MOLLOY: The Kerry dance (Camden, N.J., 9th. May 1916. Mat. C-17648-1; Victor 74485)
10. MERIKANTO: A fairy story by the fire (London, 2nd. Sep. 1927. Mat. Bb 11344-2; HMV DA 942)
11. CHAMINADE: The little silver ring (London, 2nd. Sep. 1927. Mat. Bb 11345-1; HMV DA 942)
12. QUILTER: Now sleeps the crimson petal, Op. 3, No. 2 (London, 2nd. Sep. 1927. Mat. Bb 11346-1; HMV DA 1111)
13. TRAD. arr. HERBERT HUGHES: Kitty me love will you marry me? (Los Angeles Auditorium, May 1929. For Fox film "Song of my heart")



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Harry Hemsley

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Dajos Bela

Two hearts in 1/2 time Das gibt's nur einmal -Heurigen Lied - Sonny Boy - Broadway Melody - Sunshine -Micky Mouse Es gab nur Eine, die ich geliebt hab - Heut' war ich bei der Frieda - Manuela - Barbara - Ja, wenn das Wörtchen "Wenn" nicht war-Ali Baba Discophilia DIS 295

Les Allen

Little man, you've had a busy day - I saw stars - Ole faithful One, two, button your shoe-Where are you? - Once in a while - Afraid to dream - Let's break the good news.

Denny Dennis

Until the real thing comes along-I'll sing you a 1000 love songs- To Mary with love- Here's love in your eye- Thru' the courtesy of love- Time on my hands- May I have the next romance with you -Time on my hands.-World Records SH 319

J U S T R E L E A S E D
Great British Dance Bands play 'Hits of World War II' set is now available as separate LPs on World Records. So you may obtain them individually from your usual retailer. We reviewed them in T M R 49A of Dec. 1977. Pages 1137/9 & 1166.

Layton & Johnstone

This is the missus - Life is just a bowl of cherrie - Sweet & lovely - Guilty - Love letters in the sand - I found a million \$ baby - All of me - Home - Prisoner of Love - Was that the human thing to do? Auf wiedersehen - I lost my heart in Heidelberg - Lullaby of the leaves - Happy go lucky you - My silent love - Old man of the mountain - Say it isn't so - We just couldn't say good bye - Ling in the hay -I guess I'll have to change my plan - Just an echo in the valley - Willow weep for me - Night & day - I've told ev'ry little star - The grass is getting greener - In a little second hand store- I'm getting sentimental over you - Doggone it- Play to me gypsy - Home on the range.

World Records SHB 57

Country Giants 3

Jim Reeves: Blue side of lone some - When two worlds collide A fool such as I -Am I losing you? - Dolly Parton:My blue tears - Chet Atkins:San Antonio Rose - Make the world go away - Eddy Arnold:When my blue moon turns to gold again -Wagon wheels- Hank Snow: Sea shores of Mexico-Black Diamond Memories are made of this- Skeeter Davis:What does it take?-I can't help it- Love takes a lot of my time- Jerry Reed: Ko Ko Joe- Waylon Jennings:Cedartown Georgia- George Hamilton IV:West Texas Highway- Porter Wagoner:Be a little quieter.

Pickwick PDA 059

Mont Rey

The donkey serenade -O sole mio - Kiss me again - Annie Laurie - Frenesi -Boa Noite Intermezzo - Romanesca - Besame Mucho - Don't ask me why - You belong to my heart One day when we were young- Play gipsy play - Pablo the dreamer - Santa Lucia - Perhaps, perhaps, perhaps. World Records SH 330

Richard Tauber

Operatic selections:- Caïd: Couplets de la Diane- Jongleur de Notre Dame: Arioso du Prieur- Louise: Berceuse- Zaubrerflöte: Invocation de Sarastro- Bohème: O, défroque si chère- Faust: Il était temps sous le feuillage- Les Deux Reines: Adieu mon beau - Robert the Devil Nonnes qui reposent- Jüdin: Si la rigueur- Fauvette de Temple: A travers le désert- Cendrillon: Viens, nous quitterons cette ville- Jüdin: L'ai-je bien entendu. Songs Chanson pour Jean (Chizat)- Le Cor. Discophilia 293.

Jack Buchanan

with ELSIE RANDOLPH, VERA PEARCE, RAYMOND NEWELL and JUNE. from 'That's a good girl' : 'Boodle' : 'Toni' Fancy our meeting- Chirp, Chirp- A marching song - The one I'm looking for - Sweet so & so - Parting time - Garden of lies- This year, next year- Take a step Do it for me - For my friend- don't love you- Blotto - Business is business. World Record SH 329

The Kit Kat Band

Can't your friend find a friend for me? - Milenberg Joys My sugar - Riverboat shuffle If you hadn't gone away - Headin' for home - Camel Walk - Piccadilly strut - Breezin' along with the breeze - I've got some lovin' to do - I wonder what's become of Joe - Sun day - Brown Sugar - Ain't she sweet - Sam the old accordion man - Muddy water- Lily- From now on. World Records SH 333

Richard Tauber

Zauberflöte: Bildnisarie- Don Giovanni: Dalla sua pace- Undine: Vater, Mutter, Bruder, Schwestern- Flötenmaus: Dieser Anstand (duet)- Tiesflam Schau her, das ist ein Taler- Martha: Ach so fromm- Meister Singer: Am stillen herd- Morgen leuchtend- Tales of Hoffmann- Legend von Kleinsach & Ha, wie in meiner Seele- Bartered Bride: Nun in Lust u. Leide & Es muss gelingen- Mignon: Elle ne croyait & Adieu Mignon, courage- Eugene Onegin: Lenskaria- Il Baribieri: All'idea- Rigoletto: Questa O quella & La donna e mobile - Trovatore Ah, si, ben mio & Di quella pira & Miserere & Ah nostri monti - Aida: Gia i sacerdoti La Forza: Slonne in quest'ora- Carmen: Parle-moi de ma mere & Air de fleur - Butterfly: Love duet (w. E. Rethberg) & Addio fiorito asil - Letzter Frühling (Grieg) - Goodbye (Tosti) - Es muss ein Wunderbares sein (Liszt) Pearl Gemm 153/4

Johnny Cash

Seasons of my heart - I feel better all over - I couldn't keep from crying - Time changes evrything - I'd just be fool enough - Why do you punish me? - Transfusion blue I'm so lonesome I could cry- Just one more - Honky Tonk girl - Drink to me - Austin Prison - Man on the hill - Hank, Joe & me - Clementine - Great Speckled Bird - I want to go home - The caretaker- Old Apache Squaw - Dont step on Mother's roses - It could be you - Grandfather's clock. Pickwick PDA 062

Vocal refrains by-

Marjorie Stedford: Let's call a heart a heart - I've got you under my skin - Sam Costa: The broken record - Val Rosing: I can't give you any thing but love - Ella Logan: Bottoms up - Bigger & better than ever - Chick Henderson: The greatest mistake of my life- Dan Donovan: You go to my head- On the sentimental side- Dorothy Carless & Sam Costa: You must have been a beautiful baby- Vera Lynn: Mine alone - Here comes the sandman - Bob Mallin: Gee gee- Peggy Dell: Did your mother come from Ireland - Gerry Fitzgerald: With ev'ry breath I take- Val Rosing: I'll see you in my dreams. World Records SH 336

Marek Weber

All for you - Chanson Bohemienne - Ay Cipriano - Camel land - A woman's heart - Für dich - Just for a while - Stilton cheese - Napoli - Topsy Chinaman - Eine, die man nicht vergessen kann- We find a rendezvous - coeur brise - El medallion - Maharadscha step - Mona. Rare Record Editions RRE 18C

Was kann der Sigismund dafür Und als der Herrgott Mai gemacht - My golden baby - My little boy - Warum bin ich verliebt in dich? - Toujours l'amour - Warum gehört dein roter Mund? - Ich hab' kein Auto - Wenn ich die blonde Inge - In einer kleinen Konditorei - Bleibe bei mir Das Mädel hat Sex Appeal - Nass oder trocken - It goes like this that funny melody. Discophilia DIS 341

Rhythm Pianists

Frank Herbin: Peanut Cackle Coaxing the piano - Walker O'Neill: Scale it down - Dusing the keys - Al Siegel Classicana - Whippin' the Ivories- Raie da Costa: Under my umbrella- The girl in the little green hat - John W. Green: This is Romance - Love locked out - Renara: Rhythm of the rain - I was lucky- Stan Stanbury: Syncopating the classics- Carroll Gibbons Moonbeams Dance- Bubbling Over - Patricia Rossborough: Sunrise serenade - Evening in Paris. World Records SH 335

The Louis Armstrong Legend

*with his 'Hot Five' My heart - Yes, I'm in the barrel - Gut bucket blues - Come back, sweet papa - Georgia Grind Heebie Jeebies - Cornet chop suey - Oriental strut - you're next - Muskrat Ramble - Don't forget to mess around - I'm gonna gitcha - Droppin' shucks - Who's it- King of the Zulus - Big fat Ma & skinny Pa - Lonesome Blues - Sweet little papa - Jazz lips - Skid dat de dat I want a big butter and egg man - Sunset café stomp - You made me love you - Irish black bottom - - - *with his Hot Seven - Willie the weeper - Wild man blues Chicago breakdown - Alligator crawl - Potato head blues Melancholy blues - Weary blues - Twelfth street rag - Keyhole blues - S O L blues - Gully low blues - That's when I'll come back to you - Put 'em down blues - Ory's creole trombone - The last time - Struttin' with some barbecue - Got no blues - Once in a while - I'm not rough - Hotter than that - Savoy blues - Don't jive me. *with Carroll Dickerson's Orchestra - Symphonic Raps - Savoyagers Stomp. *& his orchestra - No, papa, no - Basin street blues - Knockin' a jug - - - - *& his Savoy Ballroom Five - No-one else but you - Beau Koo Jack - Save it, pretty mama - Muggles - Heah me talkin' to you - St James' Infirmary - Tight like this. *duet with Earl Hines, piano, Weatherbird *With his Hot Five - Fireworks - Skip the gutter - A Mon day date - West End blues - Sugarfoot strut - Two Deuces Squeeze me - Kneee drops.

World Records Boxed Set 42 - price £ 13. 95, available only from World Records, Parkbridge House, Little Green, Richmond, Surrey TW9 1QP.

This is another important set of excellently-transferred LPs. Various owners of the originals have attempted to do justice to Louis Armstrong, but so far has done so. But at last World Records has. Here we have the earliest batch of records made under Louis Armstrong's own name. He had previously worked with King Oliver with whom he played second trumpet, but whom he was to equal and overshadow. These early records show him at his peak as a jazz-instrumentalist. Later he was to become a showman in front of a band - but that does not indicate a decline in his powers. Luckily, I had all of the Parlophones of the early Louis Armstrong recordings that the company issued in Britain. I even had the fortune to do some swapping with a collector in Argentina & obtained the two recordings with Carroll Dickerson's Orchestra that for some odd reason were never issued elsewhere in the world. If you like traditional jazz, played by small groups, this is compulsory buying! There are all sorts of tunes, the fasts, mediums and slows for variety. If you think you ought to have some examples of Louis Armstrong, being not too strong a jazzfan, then this is also the set for you. It would criminal not to mention those who play with him - all stars in their own right Johnny Dodds, clarinet, Kid Ory, trombone, Earl Hines or Lil Hardin (Armstrong), pianos, Johnny St. Cyr, banjo, Warren 'Baby' Dodds, drums; and later Fred Robinson, trombone & Zutty Singleton, drums. For the Savoy Ballroom Five, Don Redman joins the group.

Harry Hemsley was the interpreter 'par excellence' of the world of the child, through his clever radio & stage act. One never doubted that he had his little family at his feet, if he were on stage, or clustered around the microphone if it were a radio broadcast. Hemsley had begun life with the ambition of becoming a singer - and even went to Germany for lessons. While rehearsing in his lodgings he sometimes used a quiet falsetto. At some stage later he amused his friends in this way. A little later he amused them by imitating a child and so his 'act' evolved and a singing career was forgotten. While we may have lost an excellent operatic bass, I am sure that we gained something better - an individual act that has never been replaced. Harry Hemsley has departed this life, and I have never been lucky in finding many of his 'recorded legacy' in junkshops. A few weeks ago I was introduced to his son Norman Hemsley and on telling him this, he fished into his pocket & produced the cassette. He has had made by EMI for sale by himself to fans of his late father. It has been excellently transferred. It is available from N H P., 9, Ham Farm Road, Richmond, Surrey TW10 5ND, and titled "Harry Hemsley & his Radio Family. Price £3.50 incl. post.

Having given us a selection of the various British Dance Bands, World Records now turns the spotlight on some of the vocalists. SH319 devotes a side each to Denny Dennis and Les Allen. For my choice, I find Mr. Dennis inferior, attempting to sound like Bing Crosby & I prefer to hear Mr. Crosby himself. Other collectors seem to 'pu me in a minority'. They seem to find something in Mr. Dennis! Les Allen is original, sounds very charming, and sings in an unassuming manner, that I am sure you will find attractive - if you do not recall his style from the 1930's. I would have bought this records solely to hear Mr. Allen again, and would not be disappointed.

The LP "Vocal Refrains by...." is a compendium featuring several singers. Among the ladies I prefer Dorothy Carless (mostly remembered for her work with Gerald) and Vera Lynn, here heard with Orlando's Orchestra which played mainly in Scotland; I especially like "Mine Alone". I regret that I do not like Ella Logan's false American accent - attempting, for reasons known only to herself, to hide her Scottish origin, so perhaps it is well that she went to live in USA. Peggy Dell gives a good account of herself in 'Did your mother come from Ireland?' (Miss Dell did). I like all of the men, Bob Mallin's deep voice immediately recalling Henry Hall's dance band broadcasts. Val Rosing's impeccable diction, and the respective charm of Chick Henderson, Sam Costa, Dan Donovan and Gerry Fitzgerald making this an overall desirable record to have. "The greatest mistake of my life" by Chick Henderson is modelled on the version of Arthur Tracy, but does give him scope to be individual.

The Kit Kat Band played in the fashionable restaurant of that name and for 1925 - 1927 (spanned by this LP) appears to have had a constant personnel, led by Al Starita, and included Hugo Rignold, violin, Ted Heath, Trombone, Sidney Bright, piano & Len Fillis, who were to go on to become celebrated names in the dance band world. Also contributing "hot solos" are Edwin Knight, Tom Smith and George Smith. This eleven-man band gives some lively versions of the foxtrots of the day. Making

favourable comparison, I would say that this band recalls the better work of bands of the American scene like Fletcher Henderson. Were it not for the slap-tongue style of saxophone playing, or the banjo, one would place the style of music in a later decade. Those not paying attention to the British band scene, deny themselves entertainment every bit as good as its American counterpart. There are some tight reed passages in "I've got some lovin' to do" which could have been lifted Henderson's arrangements. I paused to play some Henderson records to confirm my memory, and then some of other U.S. bands - some of which were inferior! Whatever your nationality, if you are a fan of hot dance music, you will enjoy this re-issue.

As he writes in our pages, Monte Rey needs no introduction. His first World Records re-issue sold so well that the "public" is favoured with another. The selection here is of the same high standard as the first. With songs like 'O sole mio' and 'Santa Lucia' one finds that Monte's versions stand up as well as, say, Gigli's, but it is a pity that Monte Rey did not have a large string orchestra as Signor Gigli did. It is a pity that Fritz Scheff, who introduced 'Kiss me again' in 1905 in the premiere of 'Mlle. Modiste', did not record, but I have no doubts that Monte's tender interpretation (as a male) must match whatever Miss Scheff did. I do recall the song 'Boa Noite' being sung by Alice Faye in the film "That night in Rio". While suitable in that context, it needs someone of Monte's calibre to make the delightful song last. I mean calibre even though the "live" recording of 'Annie Laurie' from an actual show at the Glasgow Empire has an odd tonal quality, one is able to hear the power of the voice and quality of interpretation. I always think that in Monte Rey and Richard Tauber we have the best interpreters of the more "popular" type of songs. Both began in opera. I'm sure that you will like this LP as much as the first.

My remarks above lead me naturally into this 2-LP set re-issuing Richard Tauber's operatic and serious song recordings for Odeon. For this reason alone this would be an important reissue. The recording dates span the years June, 1919, to June, 1928, offering 31 pieces. As the title of the set claims, we truly have Tauber in his vocal prime. If one considered his voice strong in his later Parlophone issues, one will be surprised at its power in these earlier recordings. The Carmen duets show its more tender qualities. It is not surprising that he was so popular in those years in Vienna and Berlin. His partners in the duets include Elizabeth Rethberg, Emmy Bettendorf, Vera Schwarz and Sabine Kalter. I particularly like the Bartered Bride duet with Rethberg. In order to "programme" the set, chronology is ignored, which does not matter so far as recording quality goes; some of the earlier being better than later. All have been well-transferred. If you collect operatic recordings, this set must be high on your list of purchases. Retail distribution is better (continued overleaf)

for Pearl Records now, but you can always order your requirements direct. See address under McCormack listing. I now look forward to a Tauber LP re-issuing the Lieder recordings.

Having some Edison cylinders by him has familiarised me with the name of Paul Payan, the French bass. This record is a convenient re-issue of items ranging from difficult to find to extremely rare. Four of the items are culled from the French "A E R O P H O N E" label, (of which I have only seen a drawing in a trades-marks gazette), Robert der Teufel, Jüdin, Chanson pour Jean, Le Cor. They are extremely clear, and I particularly like the Chanson. The record includes the unfamiliar arias from the more common Gramophone issues. There is the martial 'Couplets' from Caid, solemn Arioso from 'Jongleur' and resounding Romance from 'Deux Reines'. These records were taken originally between 1909 and 1919. Payan was born in 1878 in Toulon, making his debut in Chapentier's "Louise", from which one aria is included, in 1907. His career seems to have been entirely in France and covered some 50 roles. Although he went on to make some early-electric Odeons, his majestic timbre, fine phrasing and technique is well-captured on the acoustic records here. If you have difficulty in obtaining Discophila records locally, they may be obtained from, Discophila, Peter Schwingenstrasse 4, 53 Bonn-Bad Godesberg, Germany.

Layton & Johnstone had begun their careers in U S A before coming to Britain, where their popularity was immense, even if one judges solely by the number of their 78 rpm discs seen around. On the eve of a test session for H M V, they were heard by Raymond Langley of Columbia, in the Café de Paris, and realising that no test was necessary, drew up a form of contract on the back of a menu. The Layton and Johnstone partnership lasted for eleven years, and their only contract with Columbia was on a menu. Johnstone went back to U S A and obscurity, while Layton worked on in Britain for another twenty years and lived on until 1978, then being 86. There are 32 songs in this collection, and they recorded a great many more. For their stage performances they were impeccably dressed. This precision and attention to detail is carried over into their polished performances. They sang almost every type of song except opera and oratorio. The repertoire of this set is drawn from 1931 to 1934. Its content covers all emotions and speeds, affording a wide variety. I'm sure that most British readers know the Layton & Johnstone style. If you like a male duet with piano accompaniment, singing light songs with simple harmony pleasantly, with clear diction, and sensitive interpretation, then this 2 LP set will bring you pleasure.

Pickwick is keeping the 'Country & Western' scene alive with its recent releases. They are of 'old-favourites' of that scene so will be welcomed by its enthusiasts. Keeping the price down, to £2.99, there are 20 songs on a double-album, which is economical. The quality is not changed and one assumes that 5 songs on each side allows wider-spacing of the groove.

PDA 062 brings together 20 songs from Johnny Cash. Only the second record carries a copyright-date of 1959. It is mainly of Cash's own compositions which vary from prison songs, history, religion, family to the philosophical. As Johnny Cash grew up listening to Jimmie Rodgers, the Carter Family, et alia, it is natural that his roots are traditional. He has come along with the recent developments of C & W which is a flourishing "industry". Yet he remains an original creator.

Pickwick PDA 059 brings us "Country Giants" - Vol.3. It is another two-record set whose contents are at the head of this article. This collection has been assembled from two single LPs, previously GDS 1103 & 1096. The guitar playing of Chet Atkins is delightful and Jim Reeves homely style is immortal. I was surprised that "Wagon Wheels" from the 1930's still survives, sung by Eddy Arnold. Dolly Parton's "My Blue Tears" harks back to an earlier white singing style. This double-set contains a pleasant mixture of styles of singer and song-type. In fact, I very much like the concluding "Seashores of Old Mexico" by Hank Snow, which I should perhaps label as "Norteno" style, except that it is sung in English.

Too late for full mention in this issue, Pickwick has just released a limited edition of 2-LP sets having a total of 40 "tracks" (available also in a parallel series of cassettes). For the children for Christmas (perhaps) there is also a grand set of 7-inch records each having six songs chosen from the famous Walt Disney films. We'll mention all of these in our next.

I had long hoped that someone would issue a "complete" John McCormack, but I doubt if that will ever be until 50 years after the great singer's death!! A magnificent set from Pearl records spans from a "John O'Reilly" of Sept. 1904, to December, 1928, including 122 of McCormack's 800 or so recordings. Commenting upon the "O'Reilly" we wonder why it is alleged to have had a light blue label. All I have heard of definitely have the usual dark green labels of the Gramophone Company-Zonophone. Although care has been taken to transfer the songs (etc) from original 78's, we still beg to disagree with the sound of a few, one being the O'Reilly - which we feel is a little fast, and sounds better to my ears when slower. Some items in this set are exceedingly rare, such as "Onward Christian Soldiers" and "Widmung", which are taken from test pressings, having been unpublished as 78's. "Widmung" is in poor state. I would have "programmed" the whole set in chronological order, for, let's face it, that is how McCormack recorded them! I feel that a little more "scratch" could have been eliminated without loss of quality of voice. Having got my grumbles & opinionated views said, which always take a disproportionate space, I must say that numerous of my favourites are included. Some, like Mehul's "Champs paternels" one never hears outside the world of 78 rpm records. I never fail to enjoy McCormack's interpretation of British songs by composers such as Balfe, Wallace, Benedict, Adams, Molloy, Aitken, etc. Looking through the repertoire of this set again, I conclude that I must be a McCormack fan, for there is a favourable comment I could say about each "tune" - even those with Kreisler's accompaniment which one hears so often. I find the Bantock settings of Chinese poems delightful - never having heard them previously. The composer has captured the phrasing of an instrument like a tseng which might be used in China. It is unfortunate that the originals date from that period when H M V seems to have used too much roadstone in the mixture! All of the Victor operatic arias are included, as are the HMV's of 1924 and 1927.

By way of comparison I played over two RCA-Camden LP's that were issued in 1958 and 1960 respectively. The first is so "filtered" (i.e. muffled!) that McCormack sounds as if he was singing through a pile of blankets, while the second has so much echo with little filtering that the singer sounds as if he was in an empty airplane hanger hosing down his car at the same time! Fortunately, none of these excesses occur in this present Pearl compilation. The title "The Years of Triumph" is correctly chosen, for one hears his voice in its prime when he secured his great popularity. This is a recommended set for the beginner and "old hand" alike. The last song of all is from the soundtrack of the film "Song of my Heart".

This leads me naturally to mention that there is an LP of the songs from the film issued by the John McCormack Association of Greater Kansas City, of whom one assumes American purchasers may obtain it. In Europe, by post, I can recommend one to purchase it from the Record Department, McCullough Pigott Ltd., 11/13, Suffolk Street, Dublin 2, Eire. (phone 773138). The price is about £5.50 to £6, including postage.

The debonaire Jack Buchanan was an established star and matinee idol by the time that he made these recordings in 1924 - 28, from the shows 'Toni', 'Boodle' and 'That's a good girl'. His chief partner in them was Elsie Randolph with whom he recorded the famous duet 'Fancy Our Meeting', sung in a slower and more relaxed style than one often hears now. The pair also sing 'Don't Love You' There are duets, too, with June, 'Garden of lies', 'This year, next year' and 'Do it for me' being favourites. All of side two is acoustic and the majority of side one is electric. Jack Buchanan's personality shines through either medium - in 'Sweet so and so', 'Take a step' and the amusing 'Blotto'. The Mayfair Orchestra, conducted by George Byng, include in their selection some 'numbers' not among those sung 'Sing Hey Ninny Nonny', 'Put a little', and 'They never asked me twice'. It is interesting that three of the songs had Ira Gershwin collaborating with the lyrics. This is another fine addition to the Retrospect series documenting the musical stage in Britain.... Not that you will buy it as a historical monument! You will enjoy it for the music and artistry in the grooves!

In Germany, until they considered it discreet to put distance between themselves and Hitler, were Marek Weber and Dajos Bela playing with their orchestras. (There were also Barnabas von Geczy and Georges Boulanger). While they all played light music in luxurious surroundings, they also ventured into the world of dance music. Discophila has re-issued some of the 78 rpm recordings by Weber and Bela. The former from Gramophone and the latter from Odeon. All are electric; the Webers recorded 1929 - 1930, and we assume the Bela's to be about the same date. Marek Weber had vocalists such as Austin Egen, Siegfried Arno and Leo Moll; Dajos Bela used Leo Frank, Kurt Mühlhardt and Rex Allen. All sing relatively 'straight' - the "dance music" itself being more akin to "light music" than that to which we normally associate the term. This is especially so when they play a 'Viennese' waltz, like 'Heurigenlied' from Congress Dances, or the tangos. These are two pleasant records and worthy of recommendation - but one point must be mentioned. One notices minute breaks in the music in places, even though the records have been very "cleanly" transferred. One wonders if the 78's used were worn. On some it is not noticed. The situation is difficult to describe for while one's interest is not interrupted, there are little tiny "breaks" on some tunes. Perhaps my sharp hearing is too acute! See the Payan review for the address.

Rare Recorded Editions has also released an LP of Marek Weber. These are all acoustic recordings from 1922 - 1925, being taken from Parlophone or Odeon originals. Being from good originals they have come on to LP very cleanly and make a very enjoyable programme of light music. With composers' names like Benatzky, Stolz and Oscar Straus you will anticipate some good "tunes". There is also "Just for a while", a lovely waltz (interpolated into the 1922 London production of 'The Last Waltz') by Geiger. There is an amusing 'Topsy Chinaman' by Dutch composer Jaap Kool. 'We find a rendezvous' is a relaxed Viennese piece. As long as you can listen to acoustic recordings, this is a recommended record covering a field not touched elsewhere - and the originals are difficult to find. Available from Rare Recorded Editions, 54 Lymington Road, London NW 6. £3.75

Quite probably you are as ignorant as I in not having heard of Frank Herbin and Walker O'Neill until listening to this record. They both played in dance bands in the 1920's and recorded for H M V in 1924. Both were American. O'Neill returned to USA to continue piano playing, while Herbin played the stock market and became very rich! Their contributions are acoustic, but are transferred as well as any piano so recorded. Al Siegel was also American, as were John Green and Carroll Gibbons. The latter plays his own very interesting compositions. John Green (who recorded with Carroll Gibbons band as well) here gives us some interesting arrangements of the tunes of others, but he was (and still is) a competent composer and arranger in his own right. Although "Renard" was hailed by the "Gramophone" as a pianistic discovery, her real identity was not disclosed, nor did she make many records - at least, not under that name. She is an impressive pianist introducing variety of interpretation into the pieces. Stan Bradbury, a pianist in dance bands, made only one record under his own name. The "classics" of his selection are mostly "straight" orchestral pieces and his versions do not detract too savagely from the originals. Raie da Costa was South African, who unfortunately died when only 27, clearly at the threshold of a great career. Patricia Rossborough could play all types of music, and her radio broadcasts are recalled. In 1939, she recorded two tunes which were later to become very popular, "Sunrise Serenade" especially. Of all included here my favourite is Carroll Gibbons, whose touch and interpretation of his own "Moonbeams Dance" and "Bubbling Over" are masterly. My second place goes to Miss Rossborough.

As Brian Rust says says to conclude his interesting notes, we have "modern rhythmic music that was not rag-time, not jazz, but which is still interesting today"....

H A P P Y D A Y S A R E H E R E A G A I N is the title of a World Records LP which will be released on November 9th. and which will include one track each from twenty different British dance bands. We mention this for it has one by Billy Merrin, about whom Alasdair Fenton has written in this issue. It is SH 337.

BOOK REVIEW

"BLUES WHO'S WHO"

Sheldon Harris

E. Bayly

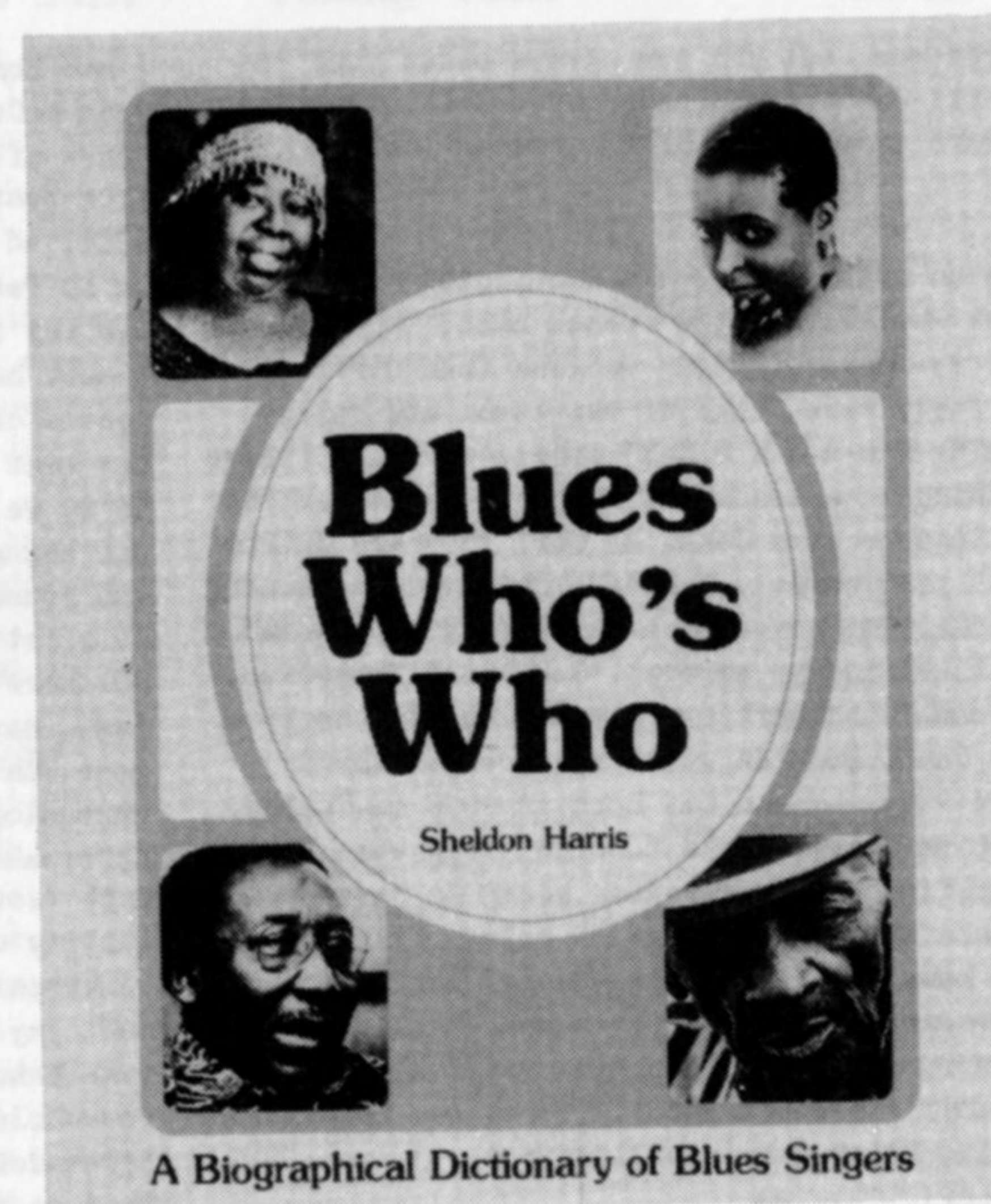
This is a monster of a book, being 11 x 8½ inches page size, having 775 pages on very good quality paper with heavy board hardback cover. It is described as a Biographical Dictionary, covering 571 of the most important blues singers from the "primitive" early rural singers to the modern electrically amplified club type of singer. The first 600 pages give biographical notes on the singers - i.e. dates of birth (and death where necessary) - a list of pseudonyms where applicable - principle appearances or engagements in chronological order - recording sessions & labels - personal notes of, for example, to whom married or to whom related, who parents were - notes on references to the singer in other publications - chief songs - influences on singer, or by singer on others.

Finding this information of this nature is straight forward when dealing with the more recent artistes, or those who have toured on the "major circuits" of their profession. Many blues singers, however, are very local types of people who live in small rural communities. They may only entertain evenings after a day's work at something else. Sometimes their only contact with a larger community is by broadcasts on a local radio. Some have only been recorded by an itinerant recording engineer of a major record

company for a sole "session". Others have recorded only for local companies (either 78 rpm or LP) operating, say, in Houston or Baton Rouge, with names I did not know until reading this - and doubt if I shall ever see any of the records. One also doubts if a reader living in Seattle in the same nation as recorded will ever find some of them. I say all this to show you what a painstaking amount of research has obviously been done to compile this book. The remaining pages of the book are filled with "Selected Bibliography", "Film Index" "Radio (show/program) Index", "Television Index", "Theater Index". The "Song Index" is listed under titles with the composer's name if it is a singer included in the biographical part of the book and has 6,800+ references. The "Names & Places Index" gives us names of clubs/bars, theatres, shows, actors/theatre organisations, people & singers/groups of singers, authors on the subject, pseudonyms, record companies. Mr. Joseph Palladino assisted on this important latter section. I have only one tiny criticism. If one does not know the full title of a record label e.g. "Blue Thumb" is ABC-Blue Thumb, there is no cross-index to it. But this is only a small grumble about a truly important book. I have only praise

1598

for an author who can compile a vast amount of useful knowledge -in pure honest facts - within two covers. I had a little fun trying to find an omission, judging by the blues singers I have seen performing, have met, or have records of. They were all there. I did not consciously buy rare 78 rpm records of blues singers, but some were "race" records bought off the shelves in the 1940's, some by singers who I believe did not go on to make new 45 or 33 $\frac{1}{3}$ rpm discs. I have a few catalogues and checked those artists. I was unsuccessful. As the author will have read the same books as I, I stopped my game. But I did obtain a better knowledge of many artistes as I turned the pages. When one reads of the wanderings of some of the singers whom I have heard in very large halls in Britain, one wonders how they bridge the gap from small clubs and parties in rural (one assumes, mainly black) communities to the concert halls in Britain, with 3000+ miles of ocean between. One assumes that they were so confident of themselves within their own idiom, so it did not matter if the audience were 2 or 2000. Backstage they were so relaxed. I recall the scene of John Lee Hooker in a corner backstage at Manchester sitting on a cheap chair amid a commotion of stage hands, etc. completely lost in his own world-rehearsing a new song, strumming his guitar quietly. He could have been alone in the room for all he was aware!



This fine book is available, price \$35, from Arlington House, 165 Huguenot Street, New Rochelle, New York 10801. We assume it will be available from all the usual shops in London, Manchester, Dublin, etc. etc.

JUSSI BJÖRLING

discographical notes

Björn Englund

In 1969 the Danish Archive of Recorded Sound published the definitive Jussi Björling discography. I now give some minor additions, which I feel should be included should a revised version of the work ever be published. Readers possessing a copy might like to make their own amendments.

First, regarding recording locations... In May, 1927, HMV made its first electrical recordings in Sweden in the "attic" auditorium of the Stockholm Concert Hall. A permanent recording studio was soon installed and for the next thirty years this was to be the place where almost all Swedish H M V recordings were made (in later years also all Columbia and Odeon). All Björling H M V records listed were recorded there.

The 22nd & 23rd. January, 1957, sessions for R C A Victor also took place in the Stockholm Concert Hall, but in the large auditorium. On the first date he was accompanied by 59 musicians, on the second by 61. Individual matrix numbers were assigned, but as they are not in the discography I'll give them here:

22nd. January, 1957

6H2 RH 005 (=228), RH 006 (=229), RH 007 (=323)

23rd. January, 1957

6H2 RH 008 (=231), RH 009 (=230), RH 010 (=227)

The session of 25th. September, 1957, took place in Studio

Correction

Dear Ernie,

Your printing of my letter and an editorial eulogy prompt me, I'm afraid, to make a couple of corrections: most importantly, I am N O T unfortunately able to design electronic equipment, though I can build (and to some extent modify) various things. Really it's all partly due to listening and choice of equipment.

The other correction is to make sense in the fourth paragraph, which should read...."Mr. Whiteway's 7000 HZ (as reproduced by the E M G will be well down on the middle-range (500 HZ - 1000 HZ)...."

By this, I mean that the response at 7000 HZ will be considerably lower than at the middle range. You unfortunately edited a bit of jargon to something meaningless.

I am pleased to learn that there is a wizard in West Wales - we must compare notes some time.

Best wishes, Peter Adamson

C at European in the city of Sundbyberg (a Stockholm suburb) All four titles were arranged by Herbert Sandberg.

6H2 RH 0085 (=244), RH 0086 (=241), RH 0087 (=245)

RH 0088 (=242 + 243)

The 8th. February, 1959, session took place again in the large auditorium of the Stockholm Concert Hall and is unique in that it had two separate studio set-ups: one mono equipment handled by engineer Bengt Runsten and one stereo unit handled by engineer Olof Swembol. Thus, in a way, the later stereo issue (LSC 9884) while containing the same performances as the original mono (LM 9884) gives a different picture of the session.

Individual matrix numbers are:

9KSBW 0120 (=263), 0121 (=267), 0122 (=268), 0123 (=269)
0124 (=270), 0125 (=264), 0126 (=266), 0127 (=265)

The numbers in brackets are reference numbers in the discography.

LIORET CYLINDERS

Dear Mr. Bayly,

I can add a few details on Lioret cylinders. The first group are all of the larger size. A man sings in Spanish :- (unaccompanied)
La Partida : Juanita : Ay de ti! : Petenera Sevillana :
La Mantilla de Cira : La J(I)ardinera.

Of the smaller size: A man sings unaccompanied, the first six being in Spanish and the last in French:-
El Cantaro Roto : La Lechuguina : El Maestro Estocati :
El Riquintrun : Guajiras : Quinta de las Mujeres :
Le Chat Noir.

All these cylinders are announced, one assumes by the singer, before starting the song. When he finishes there is applause voices shout "Bravo! Muy bien! (very good) etc. I have a cylinder with no label - of a musical piece which I cannot identify. Some of the cylinders above have the words of the song printed upon the label. One assumes these cylinders to have been made in France because the letter n is used where it should be n. The instructions upon the lid are in Spanish, and one is advised to oil the cylinder with olive oil before playing. My reproducer for individual listening has a thin steel diaphragm. There is a vulcanite Y piece to enable two to listen. I have never seen a catalogue of Lioret cylinders of any kind.

Yours sincerely,

Mariano Gomez Montejano.

PADEREWSKI

His Career and His Art



With a descriptive Announcement of Six

'His Master's Voice' RECORDS



As at the famous ball before one of our great victories, the spirit of war hangs over the dance. The trumpet call to arms, if not the actual clang of battle, is heard in the strongly dramatic third section, and again M. Paderewski changes the piano into an orchestra.

The story goes that Chopin, when composing this Polonaise, alone one evening in Majorca, was so carried away by the phantoms of great ladies and nobles, which this mental vision conjured up, that he rushed from the room in terror, and dared not return that night.

Fortunately, though the scene conjured up by his playing is no less vivid, M. Paderewski kept his seat to the end of the Polonaise on the present occasion, and, in consequence, made a record, which for strong individuality, technical brilliance, and perfection of reproduction makes history in the annals of 'His Master's Voice.' (Speed 80.)

Use only Genuine

'His Master's Voice' Needles,

which are made specially to suit our Records. Manufactured of the finest tempered steel—ground to fit the groove—they bring out every shade of tone. Other needles damage the record. Our needles are sold in Metal Boxes bearing the world-famed picture trade mark in colours.



His Master's Voice

WHEN it is remembered how Paderewski avoids anything in the nature of self-advertising; how he has held aloof from all modern attributes to publicity, one cannot overestimate the achievement of The Gramophone Company in inducing this artist to place his gigantic gifts on record. In fact, no greater compliment has been paid the world of tonal reproduction than this. Not all the treasures of the Indies would have tempted M. Paderewski to enter the recording room, had he not been convinced it was for the benefit of the art of music.

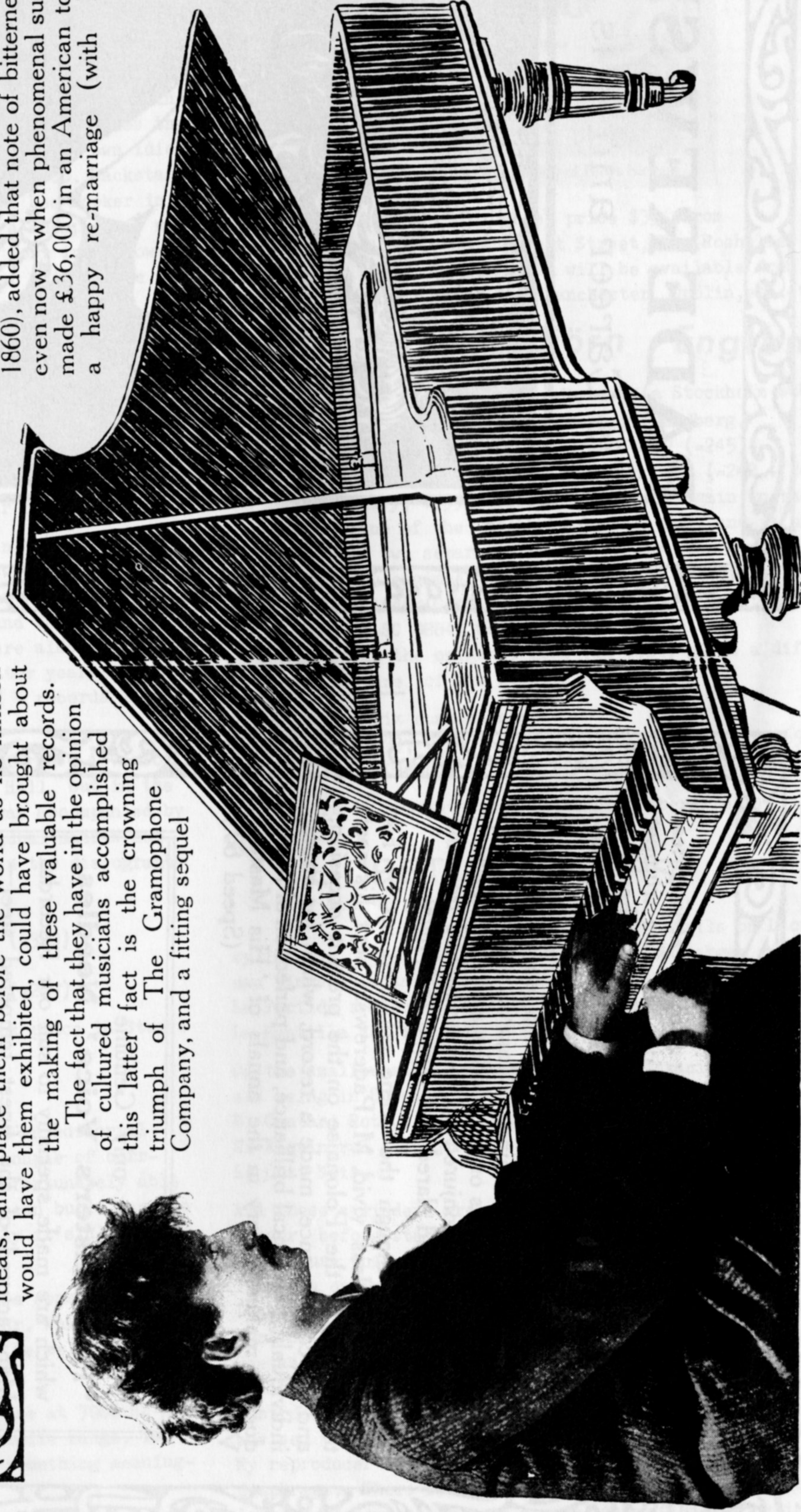
Not even the idea that he would thereby give pleasure to countless thousands would have made him violate his artistic principle in this respect. Only the conviction that the finished records would do justice to his high ideals, and place them before the world as he himself would have them exhibited, could have brought about the making of these valuable records.

The fact that they have in the opinion of cultured musicians accomplished this latter fact is the crowning triumph of The Gramophone Company, and a fitting sequel

to their untiring efforts to procure for posterity the unapproachable gifts of this great artist.

Paderewski's career is without parallel. Unlike Liszt and Rubinstein, he was never a prodigy; in fact, not until his 26th year did he make up his mind to become a Virtuoso. Previous to that his life had been something of a struggle, and he eked out a precarious existence as Professor at Warsaw Conservatoire. He married when he was 19, but his young wife, almost wanting the necessities of life, it is said, died a year later, leaving a crippled son on whom Paderewski lavished his whole affection, till death robbed him of this solace only a few years ago.

These memories, and perhaps the knowledge that his father was sent to Siberia for a short term, as a "political suspect," three years after his birth (which took place in Pondola, on November 6th, 1860), added that note of bitterness which even now—when phenomenal success (he made £36,000 in an American tour), and a happy re-marriage (with Baroness



Helene von Rosen) have brightened his later years—is distinguishable in his playing and his compositions. But the greatest artistic influence in Paderewski's life has been his nationality. Not without reason has he been called Chopin II. A common factor ruled both natures, Chopin's and Paderewski's.

In describing Chopin's music, Paderewski also sets forth his own temperament. "This music, tender and tempestuous, tranquil and passionate, heart-reaching, potent, overwhelming, this music which eludes metrical discipline, rejects the fetters of rhythmic rules, and refuses submission to the metronome as if it were the yoke of some hated government: This music bids us hear, know, and realise that our nation, our land, the whole of Poland lives, feels and moves in 'Tempo Rubato.' Chopin perhaps did not know how great he was, but we know; we know too that he was great with our greatness, strong with our strength, beautiful with our beauty. He is ours and we are his: his whole of our collective soul is in him made manifest."

Can anyone wonder any longer, after these soulful utterances, why the speaker is the greatest exponent of Chopin, and the most undivided personality in modern executive music? Can we, therefore, be grateful enough to any means that brings this art into our homes?

'His Master's Voice' 12-inch Records, Price 12/6 each.

045528 Nocturne, Op. 15-2 - - - Chopin

This beautiful work stands out with conspicuous lustre from the several singularly shallow, uninspired compositions written by Chopin in Paris in about the year 1833.

There is not a note of sadness in this Nocturne; it is the record of a love brand-new, glowing, reciprocal.

One almost utters involuntarily, "Sh" when M. Paderewski opens this Nocturne. Not a sound should be allowed to mar his first whisper of the opening theme—a melody of ravishing beauty. How fingers can play so lightly is a wonder; how any instrument can record such gossamer tones is a marvel.

Contrast this mild beginning with the pianist's fiery exposition of the middle section, and you get something of a glimpse of the boundless emotional resources of this great artist. Apart from its deeper appeal, the performance of this work as here recorded is an

invaluable lesson in cantabile playing. Every note of the lovely initial melody rings true and clear, and throbs with that emotion which Paderewski alone among his craftsmen can impart to the merest detail. The fine effect as the pedal is held down momentarily in the *con fuoco* portion is also a characteristic trait that will not be lost upon the listening musician, and one which the pianist himself will doubtless use more frequently when giving further treasures of this kind to 'His Master's Voice' for posterity. (Speed 80.)

045529 Valse in C Sharp Minor, Op. 64-2 - Chopin

This is, perhaps, the most "national" of all Chopin's Valses, and in consequence touches the Polish pianist's patriotic heart to the quick.

In the love-sick longing of the opening strain, we might picture to ourselves an unhappy youth pressing his hopeless suit. With heart as free as air, laughingly, the maiden dances away on another's arm. Later, in accents still more yearning and tender, the lover pleads again, but only with the same result.

How sympathetically M. Paderewski lingers on every articulation of the enchanting passion-laden melody in the D flat interlude!

Then there is a pause as though the pianist would suggest a momentary hesitation on the maiden's part.

As a master of the *tempo rubato*, M. Paderewski has no equal, and in this Valse he exercises this fascinating art to the



full. In the easy flow, the emotion and movement of it, we lose all sense of restricted rhythm, and are just carried along by the power of the pianist's unflinching poetical eloquence. (Speed 80.)

045530 Minuet in G Major - - - *Paderewski*

This is indeed a charming piece and well deserves the universal popularity it has won. It was known in England before its composer.

How beautiful is the tone, and how neat the turns in the opening phrases; how masterful is the bravura octave playing in the left hand in the second section, where the characteristic exuberance of Paderewski stands out so graphically!

The brilliant passage-work in the right hand that follows makes a fine contrast, and the purity and evenness of execution here, apart from the perfect command of delicate effects—a command that never leaves the pianist for even in the most emotional moments—is a joy in itself to listen to.

Who but Paderewski could make a simple trill like that which succeeds the restful change in C minor, so wonderfully expressive? It is as full of blood as a human pulse!

How gracefully it leads back to the original theme! This latter at its many repetitions is played with a captivating and unexpected variety of tone and treatment at each appearance. The brilliant coda gives the pianist-composer a chance for a display of refined virtuosity, an opportunity both the player and the 'His Master's Voice' instrument take full advantage of. (Speed 80.)

Published by Ed. Bote and G. Bock, Berlin.

045531 Valse, Op. 34-1 - - - *Chopin*

The magic whirl of the dance, as it spins along, catching the romance as well as the rhythm of the ball-room, pervades this valse throughout. Could there be a more irresistible command to "take the floor" than that given by the opening bars, and could there be a more inspiring inducement to "set to work" than the stirring strains of the dance that follows?

Like all his interpretations, the Valse in A flat bears the spirit of the moment. Its vitality is immense, its spontaneity is all-compelling, and its executive flexibility astonishing. Note how

the upward scale in the second "change" is extended, and mark the brilliant effect each time it occurs. The fiery opening, the "echoed" repetitions, the significant pauses, and the little dramatic, almost savage, outbursts here and there, proclaim the true tone-poet of the keyboard—an artist, in fact, obsessed by an inner mood picture. The magical facility and eloquence of Pachmann's exposition of this valse moves one to admiration, and the towering victoriosis of Busoni likewise fills us with wonder, but it is Paderewski alone who carries us away willy-nilly with the very spirit of the scene, and fills us—even in this amateur-abused piece—with the thrilling nectar of his own personality. (Speed 81.)

045532 "Hark! Hark! the Lark" (Serenade) Schubert-Liszt

Of the many transcriptions of Schubert's "Lieder," this is one of the most captivating. Unlike others of its kind, it never forgets the singer in the elaboration and embellishment of the song.

If your heart is attuned to the beautiful in music, sit close to the bell or sound-box and revel in Paderewski's delivery of Schubert's sublime air. You will note how sweetly it sings throughout under the pianist's fingers, and how the notes seem almost to utter the very words. You will realise more fully what is meant by the genius of touch, and learn something of that curious sensitiveness of tone that links the susceptibilities of the multitude to those of this divinely gifted artist.

Perhaps the most remarkable feature of this record is the manner in which M. Paderewski, by his consummate musician-ship and command of all the resources of nuance, has transformed a simple piece into a thing of infinite fertility of expression.

Here and there, by a characteristic use of the pedal and attack of the left hand chords, it is as though the full orchestra had added its voice to give due effect to the song. (Speed 80.)

Published by R. Jurgenson, Moscow.

045533 Polonaise, Op. 40-1 - - - *Chopin*

Both Chopin and Paderewski throw trifling personalities to the wind in this Polonaise. It is the nationality within them that speaks here. You feel it in the first bar, and it is with you to the last.

Albert Palmer - Woolston

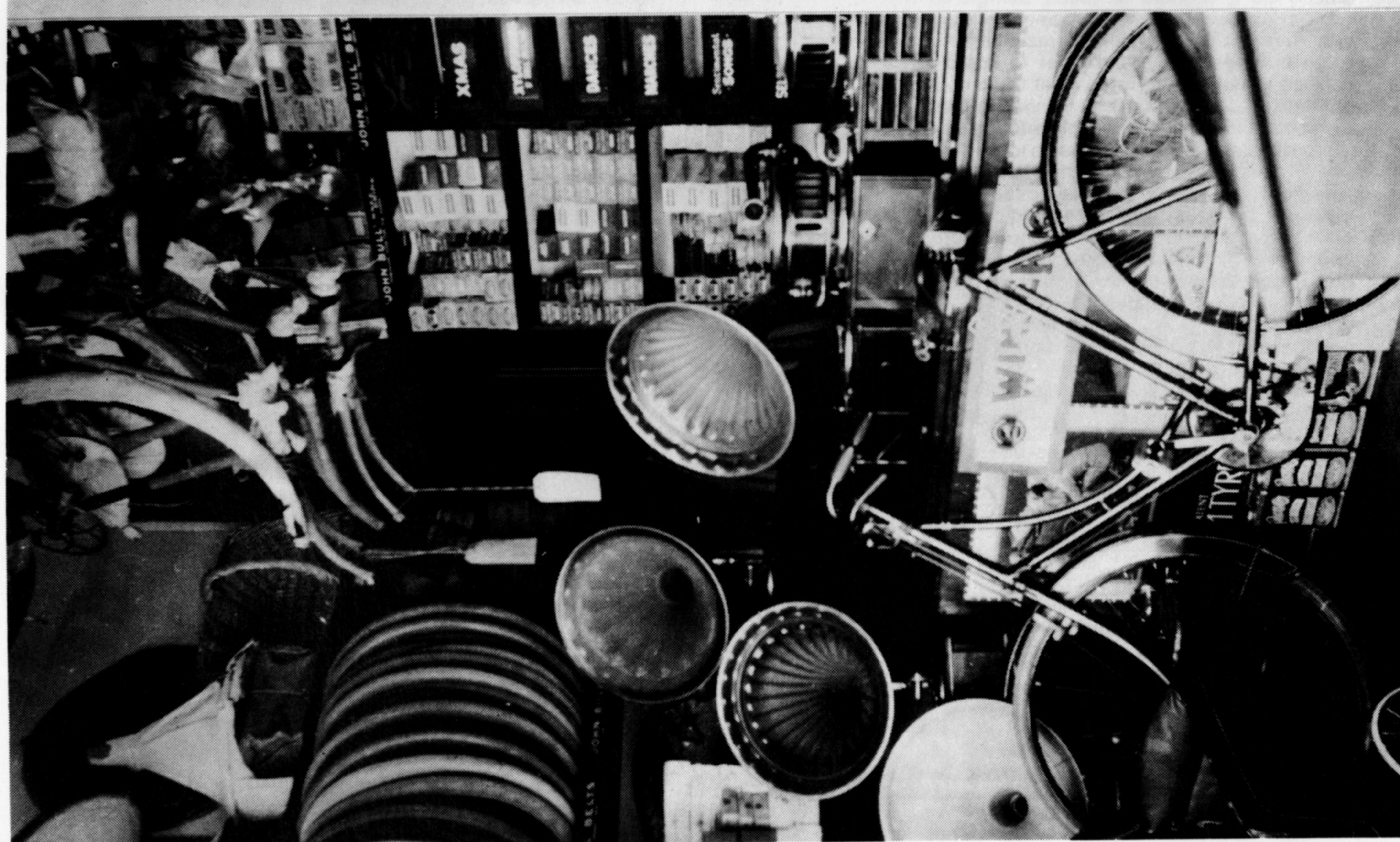
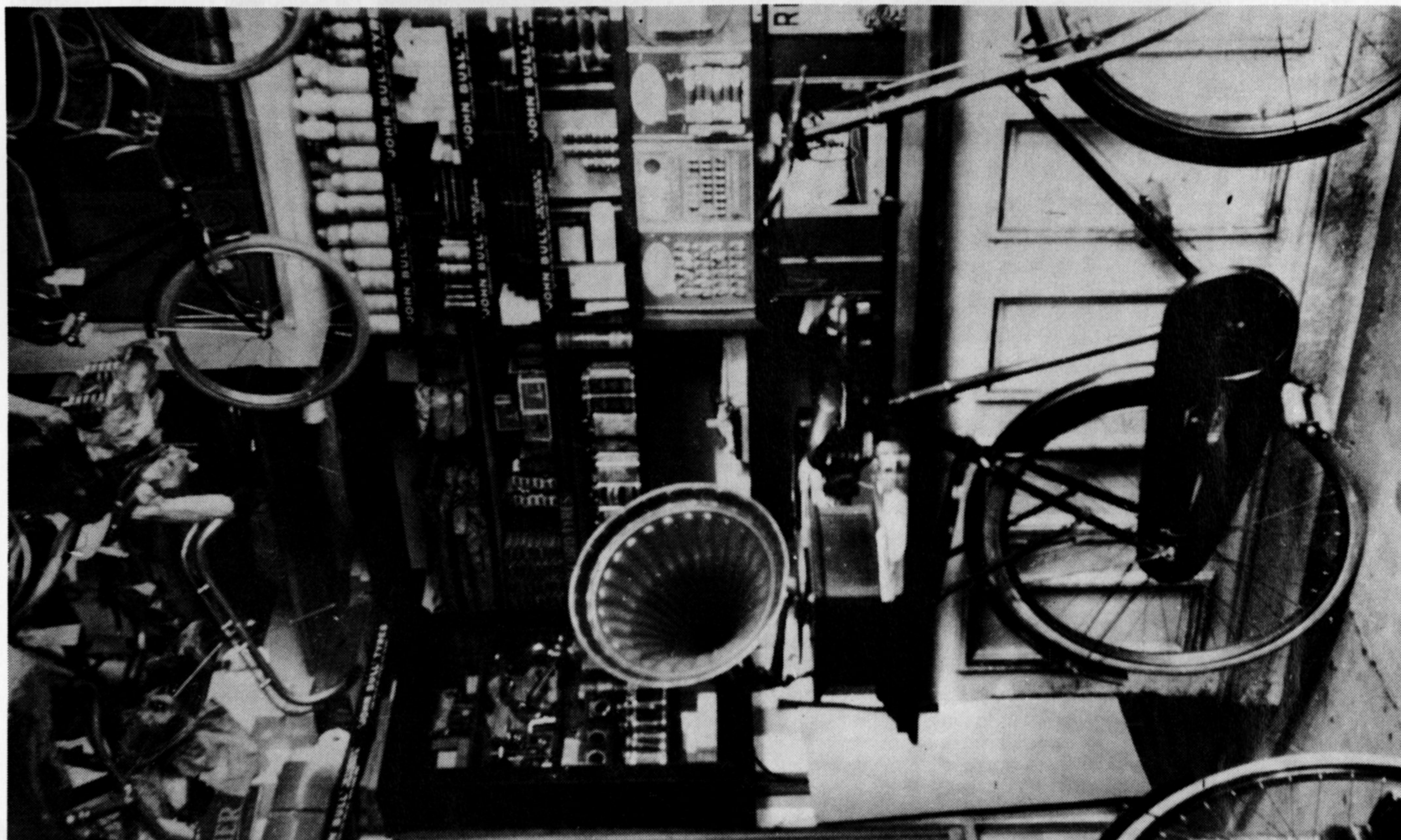
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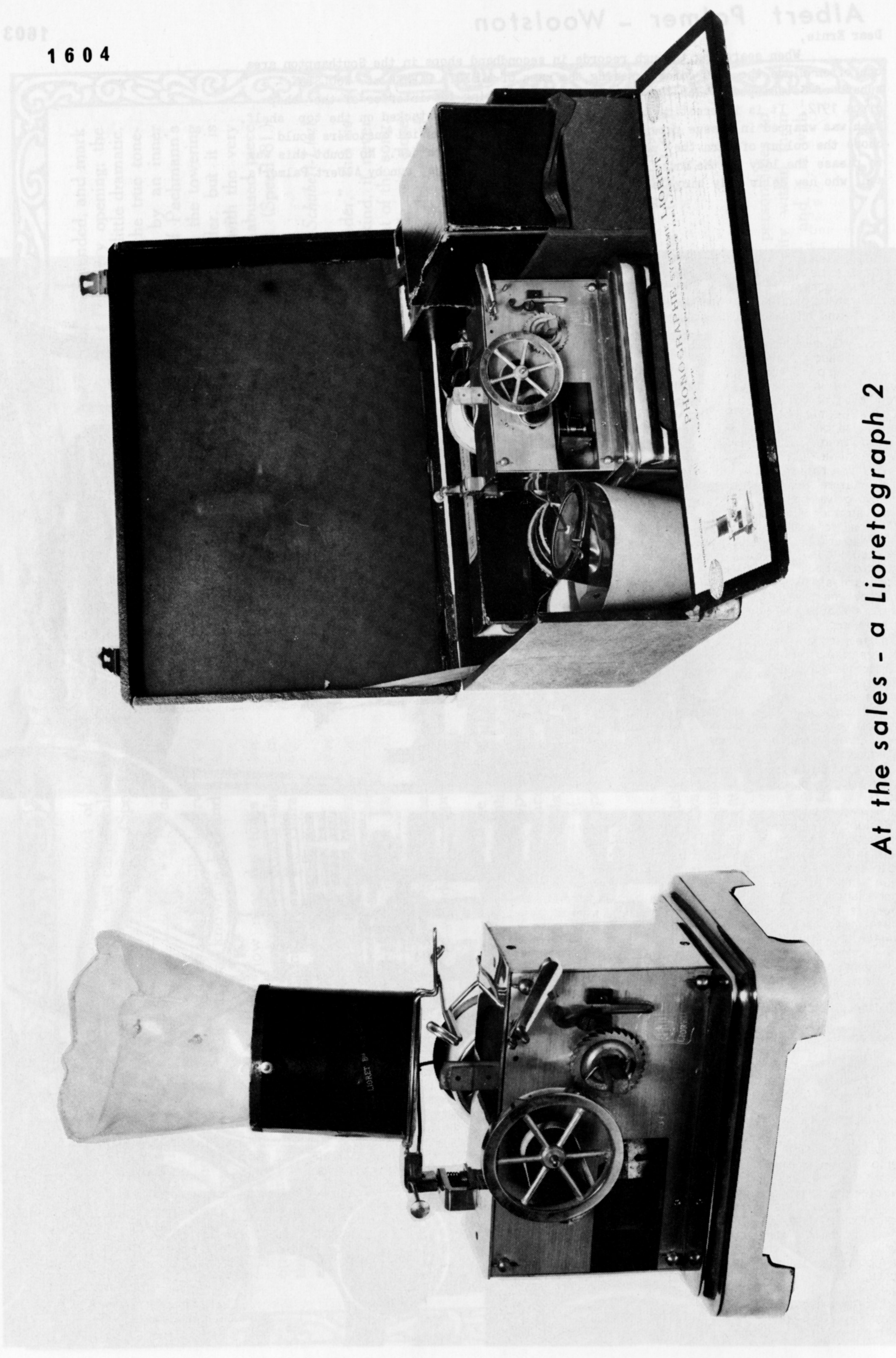
Dear Ernie,

When searching through records in secondhand shops in the Southampton area one often finds the card-covers bearing the name of ALBERT PALMER of WOOLSTON - a suburb of Sotuhampton. Here are two photographs showing the interior of the shop circa 1912. It is interesting to note the gramophone horns stacked on the top shelf. Each was wrapped in tissue paper to protect the apint. Potential customers could chose the colour of horn they preferred to go with their machines. No doubt this was to please the lady of the house. The shop is still in business, run by Albert Palmer's son, who now sells only bicycles and their accessories.

Sincerely,

Jeff Link





1604

At the sales - a Lioretograph 2

COLUMBIA GRAMOPHONE WORKS, WANDSWORTH

We are fortunate, through the courtesy and able — we had almost said pen — "Dictaphone" of our clients' energetic works manager, Mr. G.L. Funnell, in being able to give the following interesting description of one of the best equipped and most up-to-date works in England for the manufacture of Talking and Dictaphone Machines and Records. Indeed were it not for the invaluable assistance of the latter machine, even Mr. Funnell would find it impossible to cope with the large amount of work he so successfully accomplishes.

Perhaps the most interesting part to laymen, is the manufacture of records of the type known as the "Disc" record, with which the public is familiar. A glance at one of these records will convey little idea of how it is made, and Mr. Funnell therefore kindly describes the various operations necessary to produce it.

The first step in the process is the making of a wax blank, which requires to be made of a material which is exceedingly fine grained and homogeneous, so as to offer the least possible resistance to the cutting stylus, and will permit of a cut being made which is perfectly smooth and highly polished. This blank is placed on a suitable recording machine, which, in its essential features, is the same as an ordinary Gramophone, with the exception that the soundbox, instead of being fitted with a reproducing needle, is equipped with a recorder or a cutting point, which cuts a groove in the wax, corresponding with the groove in the finished record. This blank being placed on the recording machine, and the recording point in a proper position for cutting, the machine is then set in motion, and the singer (in the case of a song record) sings into the horn, the air vibrations thus produced being transmitted through the diaphragm to the recorder point, which cuts a faithful record of these vibrations on the wax.

The wax blank with the record engraved upon it is known as the "wax master". Upon the face of this is deposited, by any of the well-known galvano-plastic methods, a thick coating of copper, which, when stripped from the wax, gives an exact reproduction in this metal of the record in reverse. In the manufacture of these electro-plates, the wax master is usually destroyed: they are therefore valuable, as they represent the cost of the artiste or artists in making the original wax which cost, especially in the case of noted singers, is very high indeed. For this reason they could not be used for the manufacture of records, as they would very soon become worn out or otherwise rendered useless. Various methods have been devised for duplicating from them in order to produce the regular working electros. The latter was exactly the same in all respects as the original, but before they can be used they require to be strengthened by soldering on a sheet of metal, the matrix thus produced being approximately $\frac{1}{8}$ " thick. The face of this is then highly polished and nickelled and is ready to be put in operation in the pressroom where the record is stamped.

The original electro-plate obtained from the "wax master" — known as the "master matrix" — from which the working matrices are obtained — is carefully kept and guarded in a fire-proof and burglar-proof chamber.

In stamping the record, the working electros or "matrices" as they are called, are placed in suitable steel dies, face upwards. The dies containing the matrices are then placed on a steam table and heated, after which labels are placed in the centre of each matrix and then sufficient of the record material, which has previously been rendered plastic by the heat, is placed in the centre of the matrix in one of the dies, and the other part of the die is brought in position directly over it, so that we have the two matrices facing each other with the labels and record material between them. The assembled dies and matrices are then placed in a hydraulic press and subjected to about 60 tons pressure, which forces the plastic record material against the face of the matrices, being spread by the operation until it covers the entire surface. Owing to the great pressure, material is forced into every line and indentation, producing an exact copy in reverse in the record composition. The hydraulic presses are equipped with means of cooling and in a comparatively short time the record is sufficiently cold to remove from the dies. At this point of manufacture the record is completely finished with the exception of the edge which, being more or less rough as it comes from the dies, requires to be made smooth; this is accomplished in a machine which revolves the record at a high speed, and the edge is smoothed over by first rubbing with a block of emery and then finishing with a soft felt pad, after which it is ready for the market.

In all the operations for producing a disc record, the greatest care must be exercised, as the sense of hearing is more critical in some respects than the sense of sight. For instance, an engraving may be full of minute defects, which will not be apparent to the eye, even on critical examination, unless it be of a very skilled and experienced person, whereas defects which are technically insignificant in a record are immediately detected by the ear, even of the most inexperienced listener.

Another interesting fact in connection with record manufacture is, that comparatively few singers have voices that record well, for while a singer's voice may be most pleasing in quality and the rendition all that could be desired, it frequently transpires that when a singer attempts to make a record, the result is a failure, as the voice may be lacking in what is known as "Recording Quality", or that defects in rendition which are not noticeable when listening to the singer, become very pronounced in reproducing the finished record. The same applies to various instruments; for instance the record of a

cornet approximates very closely the tone of the instrument itself, whereas it is an extremely difficult thing to make a piano record that will have anything like a natural tone.

The same difference in the recording quality of the voice is noticeable in the use of the "Dictaphone", and it may not be amiss here to give a brief description of this very useful appliance which is rapidly coming into general use.

The essential feature of this machine is a mandrel, which is made to revolve by means of an electric motor; on this is placed a wax cylinder, with a smoothly shaved surface. Resting on this surface is a sapphire cutting stylus or recorder point. As the cylinder revolves this stylus cuts a narrow groove in the wax and being sent forward, the result is that the groove becomes a continuous spiral line which, if the machine is allowed to run long enough, covers the entire surface of the cylinder. The cutting stylus is attached to a diaphragm which is so mounted that it is actuated by any air impulses which come through what is known as the speaking tube. If no air vibrations pass through this tube, the groove cut in the wax remains perfectly uniform throughout. If, on the contrary, one speaks into the tube, the groove no longer remains uniform but is broken up into minute undulations, corresponding with the vibrations transmitted through the tube. The diaphragm is also equipped with a sapphire reproducing point, and if this is thrown into position by a suitable mechanism with which the machine is fitted, the minute undulations on the spiral groove are again transformed into air vibrations which issue from the speaking tube in the form of words or sounds as originally spoken by the operator when the record was made. All other things being equal, the clearness and distinctness of the production will depend upon the recording quality of the voice making the record, and although the recording mechanism of the Dictaphone is so sensitive that any voice will be recorded, and can be reproduced so that every word will be clearly understood by the listener, yet there will be very pronounced difference in the quality of a reproduction for the reason stated above.

In actual use, the "Dictaphone" is placed in position near the user's desk and connected up with any convenient electric current. A wax cylinder is placed on the mandrel of the machine which is set in motion by means of a small electric switch. The recording stylus is then thrown into position by means of a lever and the machine is ready for use. The operator dictates into a speaking tube attached to the machine, which dictation is duly recorded upon the cylinder. A cylinder will hold a considerable number of letters and as soon as the surface is filled, it is passed out to the transcriber, who places it on a similar machine and, after putting the listening device into position, starts the machine in motion when the dictated matter is reproduced clearly and distinctly, enabling the typist to transcribe it accurately.

The "Dictaphone" is interesting as one of the modern labour saving devices, which has resulted from the comparatively recent discovery of sound recording and reproducing.

We regret lack of space prohibits a detailed description of the 300 horse power machinery employed — all of which is electrically driven — all of the very latest type: the Firm's motto evidently being "The Best is not good enough for Us".

In addition to this far-sighted policy of scrapping out-of-date machinery, and the excellent micrometer-gauge work thereby produced, the Firm's products are subjected to exhaustive and rigorous tests — each batch of records, for instance, having to successfully pass upwards of 20 tests before being finally passed. Some idea of the size and expansion of the works, apart from the photos reproduced, may be gathered from the fact of their including a Building Department and Shop for extensions, alterations and repairs, Millwright's Shop, Printing Department and Pumping Plant.

An interesting fact in connection with the latter is that the water, used for cooling the hydraulic presses, is borrowed from the River Wandle (flowing at the end of Bendon Valley, in which the Columbia Works are situated), passes by gravity to a well from which it is pumped up to the presses, and afterwards, in accordance with the Water Board requirements, returned to the river. A considerable saving is thus effected on the previous practice of using the Town Water Co.'s supply — over 60,000 gallons of water per diem being used for cooling purposes alone.

There is no doubt that phonography, together with cinematography, is only in its infancy, and already many brains are busy on the problem of an early and successful "union" of film and record which should eventually culminate in our descendants obtaining their "Daily Phonograph and Cinematograph News" in order, simultaneously, both to see and hear the news of the day in the same way that we now, laboriously, glean it from the cold text of our daily press.

Extracted from "The Engineering Gazette" of Tuesday, 10th. June, 1913, by Leonard Petts.

Always Wanted: Runs, Single copies or Bound Volumes — Melody Maker (pre 1941), Sound Wave, Talking Machine News etc., Phono Trader, Phonogram, Phonoscope, Phonographische Zeitschrift, Paris Qui Chant.
E. BAYLY
19 Glendale Road, Bournemouth BH6 4JA

The Talking Machine Review,
19, Glendale Road, Bournemouth BH6 4JA.

ANNOUNCEMENT

The next list of rare vocal 78s issued by me will be mailed out in March of 1980 and will contain nearly 3000 - 78 RPM records to be sold on an auction basis. All will be strictly classical vocal in nature except for a small group of scarce instrumental 78s. Featured as always will be a special rarity section of at least 1000 items at minimum bids of from \$10 up to \$300 and another larger section of standard classical vocal material at auction with no reserve whatever. A list of realized prices for the rarer vocal section will be mailed to all bidders after the sale, whether the bids were successful or not.

Since these lists are issued only every two years, any serious collector of rare vocal material may apply to the address below and a copy when ready will be mailed by air at no charge.

To those of you who have been bitten in the past by optimistic condition gradings and sloppy packing and fear to order from an overseas dealer, I've been sending out catalogs of rare vocal records since 1948. Grading is conservative and guaranteed and my packing is done with heavy-duty new materials with breakage or other damage being virtually non-existent. In 1978 I shipped out more than 250 cartons with no breakage whatever reported.

Over the years I've dealt with most serious collectors internationally, advanced and beginner alike, and my reputation is secure. You may bid for whatever you feel you might want with total confidence.

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